

## Records of the Beau Monde.

FASHIONS FOR DECEMBER 1827, AND THE COMMENCEMENT OF  
JANUARY, 1828.

### EXPLANATION OF THE PRINTS OF THE FASHIONS.

#### MORNING VISITING DRESS.

A DRESS of Clarence-blue poplin, striped with black, with two deep scalloped flounces round the border, bound with satin. Over this dress is worn a black satin cloak, lined with amber-coloured silk plush. A very large pelerine-cape falls over the back and shoulders, trimmed round the edge with broad black *blond*, set on rather full. The pattern of this *blond* is of the richest description. The cloak ties at the throat with a broad, amber ribbon, with very long ends, each terminated by a rosette. A double frill, of white *blond*, finishes the collar next the throat. A hat of Clarence-blue velvet, of a novel form, turned up on each side, like a riding hat, is ornamented with two white ostrich feathers. One towering over the crown, the other, taking a contrary direction, floats over the brim. Though there is a decided air of fashion about this hat, it has more originality than beauty, and is becoming only to few faces.

#### WALKING DRESS.

A PELISSE of stone-coloured *gros de Naples*, with a very broad bias fold round the border, and down each side of the skirt in front; the bias cut in points at the upper edge. These points are edged round with narrow black velvet. The pelisse fastens down from the waist to the feet, with very full rosettes of the same material as the pelisse. The body is made plain, with a double pelerine-cape, pointed, and bound round with black velvet, to correspond with the bias ornaments on the skirt. The throat is encircled by a double ruff of lace. A bonnet of black velvet is elegantly trimmed with pink ribbon, chequered across in hair-stripes of black, edged with black satin stripes. The strings float loose. The shoes worn with this dress are of black kid, with pearl-grey gaiters. The gloves, Woodstock.

#### BALL DRESS.

A DRESS of amber-coloured crape, with two flounces, scalloped at the edge, bound and headed by *rouleaux* of satin: the two flounces are double, each row is at some distance from the other, and between them are two *rouleaux* of satin, set on *en serpentine*. The body is *en gerbe*, made low, and a falling tucker of broad *blond* surrounds the bust. The sleeves are short and full, and are ornamented next the arm with bows of amber-coloured satin ribbon. The hair is arranged in curls and bows; the latter, much elevated, and wholly visible in front: between these are placed Provence roses, and their buds. The bracelets are of Ceylon rubies, set *à l'antique*, in gold, with necklace and ear-rings to correspond.

#### EVENING DRESS.

A DRESS of *gros des Indes*, of a beautiful, bright Indian red, figured over with a delicate Chinese pattern. Two flounces ornament the border, cut in points, and are edged round with a rare and valuable trimming, formed of the small feathers of different foreign birds, which have the appearance of a fine fur. Green and yellow are the prevailing colours in this trimming. The upper flounce is headed by a row of the same delicate plumage. The body is made low, and *à la Circassienne*. The sleeves long, white, and transparent, of Japanese gauze, and are confined at the wrists by two bracelets; that next the hand consisting of a broad Hindostan bar of pure gold, clasped by a cameo. A row of large pearls forms the bracelet which surmounts it. There are short, white satin sleeves under these, that are transparent; and a *mancheron*, formed in points, of the same material as the dress, ornaments the shoulder, trimmed round with feathers to correspond with the flounces. The hair is dressed in full curls



MORNING VISITING DRESS.

WALKING DRESS.





BALL DRESS.

EVENING DRESS.



on each side, with plaits across the forehead, ornamented with puffs of saffron-coloured gauze, and an elegant plume of white feathers.

#### GENERAL OBSERVATIONS

ON

#### FASHIONS AND DRESS.

NOTWITHSTANDING the shortness of the mornings, it is not till between two and three o'clock, in what was formerly called the afternoon, that a carriage is to be seen, either in the most fashionable drives, or before the most approved and tasteful shops. A few splendid equipages are conspicuous now in Hyde Park, emblazoned with the arms of our ancient nobility; but the greater number of carriages, though well and respectably appointed, have only an humble cipher under a family crest on their pannels. These, however, contain many fair forms, distinguished for the elegance of their dress, and mixing in all the elegant and modish scenes of polished life. From such, as well as from the high-born dame, whose brows are encircled by a coronet, we select our observations, and give our statement of British costume.

Mantles form the favourite envelope for out-door costume. Many of these, when of silk, are made to draw tight to the shape; a fashion which is by no means calculated to set off the back and shoulders: these envelopes are most admired when of levantine. In curricles, or other open carriages, they are of fine merino, of a tartan pattern, and are lined throughout with plush silk of some striking colour. They have a large pelerine cape, the same as the cloak; and a collar of plush silk, when the weather is very chill, wraps over the lower part of the face, and is fastened by a chain *cordon*, and hooks of gold. Black velvet pelisses, also, form a favourite out-door covering. These are elegantly fastened down the front, from the throat to the feet, with small gold butterflies; the wings extended. Silk pelisses are generally of a dark colour, fastened close with buttons or rosettes: the bust is finished in front in the Anglo-Greek manner, except that there is no lacing across, to form a stomacher. A double row of antique British points ornaments the wrists of sleeves, elegantly full, but not *en gigot*. Several satin pelisses are closed by straps

*en languettes*, and a small gilt buckle fastens each strap. Many ladies wear black satin mantles, lined with blue, or with cherry-colour: these have two pelerine capes, and a very wide collar.

Hats of coloured silk, of the usual capacious size, and unbecoming form, are yet seen in carriages. We saw one—to be sure it was on so pretty a woman, that we were led to believe she would look well in any thing—of more moderate dimensions than the usual standard, and the shape did not appear so much amiss. It was of celestial blue *gros de Naples*, tastefully trimmed with puffs of gauze of the same tint, and fancy flowers of blue and white. Large cottage bonnets, of a becoming shape, seem likely to be in general request for the promenade. They are of black velvet; many of them ornamented with long black feathers, of the weeping-willow kind; but the most approved style, particularly for the promenade, seems to be that of placing aigrette feathers, or flowers, formed of black velvet and feathers, with coloured stalks, among the puffings of satin or velvet, with which the bonnet is trimmed. Some ladies, however, prefer their black velvet bonnets being trimmed with rich and splendid flowers, of bright, but wintry hues. These are scattered sparingly, and are made of velvet. Bonnets of coloured satin, with a broad *blond* at the edge, are much admired, and often seen on the heads of ladies of distinction. Many of these bonnets are pink, and have a white *blond* at the edge. We have seen one of richly striped satin in bias; purple, orange-colour, and black; with a black *blond* at the edge of the brim; the crown ornamented in arcades, with black *blond*, and tiger lilies in velvet. Plain bonnets of black velvet, with a few puffs of the same, intermingled with black satin, are reckoned most genteel for the promenade.

In half dress, and even in home attire, silk dresses now seem chiefly in favour. They are of Madras, or *gros de Naples*: the former, however, seems the more favourite material. They are trimmed with a full, narrow flounce, pinked, set on in very perceptible, and sometimes sharp, or pointed festoons; the sleeves *en gigot*, and terminated at the wrists by a deep, pointed cuff, turned back, and finished by a *rûche*. The dress, when for home, is made par-



tially high; the body Anglo-Greek, and over the bust and shoulders, a double pelerine of fine India muslin, beautifully embroidered; a *sautoir* of striped silk, in different colours, is tied round the throat; but not in a bow; the ends are spread out on each side of the bust, and confined under the belt or sash. A few dresses of black velvet have been seen, and are trimmed with bias *rouleaux* of black satin. These gowns, which are for evening dress, are made low, and are much cut away at the shoulders. Black lace dresses have bodice of satin, made tight to the shape; having a stomacher in front, and buttoned behind with a row of jet buttons. Dresses of *gros des Indes* are much in favour for young persons. This silk hangs well on the figure, and though the small pattern which runs over it, of the same colour, is ingeniously wrought, there is a flimsiness and unfinished appearance in the material, which we do not admire. A gown never looks new, even on the first time of wearing it. We saw one of pearl-grey, which looked much better than those of more lively colours: it was trimmed with flounces, cut at the edges in scallops; the flounces were four, and reached as high as the knee. Purple and crimson velvet dresses, trimmed with white *blond*, are expected to prevail at evening parties, as the cold weather sets in: at present there have been no grand, full-dress parties; at least, none that afforded any novelty. The same may be said of balls; though among the dresses for the Christmas festivals and the new year, the votaries of Terpsichore seem much to admire a dress of pink crape over white satin. This dress is trimmed with pink satin *rouleaux*, and crape foliage; each leaf bound round with satin. These leaves, ingeniously united, form the short sleeves. The body is made *à la Vierge*; with a stomacher in front, formed by narrow bands across, of pink satin. White crape dresses, trimmed with broad bias folds of satin, are also in favour for ball dresses.

Dress hats are of white satin, trimmed with *blond*, and often with coloured ribbon. The plumage which ornaments these hats is superb; generally of the weeping-willow kind, and are of white and the colour of the ribbon, intermingled. Velvet turbans have much gold and silver introduced

among the folds. The *béret* turbans are immensely large; they are ill calculated for the opera, and every public spectacle, where, however, they are, we are sorry to say, worn, and *tolerated*; which they ought not to be, since they impede the view worse than any *moderate*-sized hat. These extraordinary *coiffeures* are either of black velvet, or of a Modena-red; a fine, rich colour, but the most unbecoming of all reds, when placed too near the face. On the summit of the crowns of the new *bérets* is a bow, with very long puffs, lined with satin; two ends of which descend on each side, from the head to the sash. The study of ridiculous and unbecoming head-dresses seems attended with complete success; but so it is, and we must record what is most in fashion. The hair of our more youthful females, without these disguises, is beautifully arranged, and is truly refreshing to the eye of taste, and the admirer of loveliness. There appears to be no decided style requisite for the disposal of this charming attraction; but nature, that most skilful handmaid, seems to point out to the fair possessor of this her own gift, whatever mode will suit her features best; and this she adopts, always preserving, however, that style of fashion which every sensible and well-bred female knows she ought to comply with; at the same time never feeling the necessity of converting herself into a fright. Caps, for half dress, of rose-coloured silk net, are much admired: they are somewhat in the cornette form, and are trimmed with gossamer fringe: these caps are placed very backward.

The favourite colours are pink, gold-colour, Christmas, or holly-green, Osages-brown, Clarence-blue, jonquil, and vermillion.

### Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN  
COSTUME.

By a Parisian Correspondent.

#### COSTUME OF PARIS.

THE traveller who has been through Asia, thinks *he* has seen nothing, who has only been up the Mediterranean; and the latter, in *his* turn, laughs at him who has



merely visited the continent. Thus it is with fashion: your inhabitants of May Fair and St. James's, think not much of the new-titled nobility residing at that part of the town, once generally known by the name of Mary-le-bone: the east side of Temple Bar they do not deign to speak of. I heard one of my countrywomen remark the other day to a lady, "My dear friend, how should you know any thing of fashion, that live in *Le Marais*?" Now, really, there are some very charming modes which have been invented in that quarter, and eagerly copied in the *Chaussée d'Antin*; and for the out-door costume, the new mantles of black satin, lined with cherry-colour, first made their appearance at *Le Marais*! The plaits down the front of the new pelisses commence from the shoulder, and give a great fulness to the bust. Females who have much *en bon point* do not look well in them; but they wisely avoid having points on the epaulettes, as they make them appear enormous in size. Many of these pelisses are worn without any belt or sash; a simple ribbon, carelessly tied, just marking out the waist. Many satin mantles have the capes trimmed round with black *blond*. Broad satin ribbons tie these cloaks round the throat, the ends falling as low as the knee, and terminating in a bow. Many pelisses of *gros de Naples* are fastened by gold buckles, in the centre of two puffs of *gros de Naples*, bound with satin. The sleeves are also fastened by bracelets, or bands of the same material as the dress; and these are also fastened by buckles. A most elegant carriage visiting dress is a pelisse of rose-coloured, watered *gros de Naples*, bound with white satin, and ornamented with mother-of-pearl buckles placed in the centre of rose-coloured bows, lined with white satin, which close the front of the skirt. The *corsage* is quite plain in front, and at the back. The epaulettes, which are trimmed round with *blond*, are long, and in the shape of a heart. There is no collar, but the place is supplied by a full ruff of *blond*. A Boa tippet of *marabout* is worn with this elegant pelisse.

There are seen in the public walks some blue satin hats, trimmed with gauze ribbon, with a demi-veil of white *blond*. Some hats are of plush, the colour giraffe-

yellow: these are lined with the same. They are sometimes ornamented with small feathers grouped together, *en panaches*. Rose-coloured hats of *gros de Naples* are trimmed with very large bows of the same, with very long loops. Sometimes a white *blond* is added to the edge of the brim; and this is surmounted, where the *blond* is set on, by a broad bias fold of rose-coloured satin. In carriages, and at the Opera-*Buffa*, one long white feather, *en saule pleureuse*, is added. Many black velvet hats are now ornamented with ribbons of a light colour. Yellow ribbons striped with green are very fashionable. Hats of Swedish blue *gros de Naples* are lined with white; and round the crown are placed rosettes without ends; half white and half blue, edged with narrow *blond*. Round the crown of a hat of watered *gros de Naples*, the colour *ponceau*, I have seen two bands cut in bias, edged with *blond*. There are numbers of satin hats of English-green; some of which are lined with violet-coloured satin; round the crown is a scalloped band; and on one side a *bouquet* of violet-coloured feathers. The lining of some green hats is of black velvet; and the edge of the brim is bordered with a *râche* of *tulle*. Two large bows, half of green satin, and the other half of black gauze ribbon, are placed on each side of the crown; the bow on the right side fastens together a plume of black and green feathers. Hats of rose-coloured plush are ornamented with black *blond* and black feathers. I have seen, round the crown of these hats, five or six feathers.

Dresses of poplin, the colour Swedish-blue, are much in request. They are trimmed at the bottom with deep flounces, each headed by narrow quilling. Gowns of *gros de Naples* have a pelerine with ends drawn through the sash, or belt: these pelerines are scalloped at the edges, though a few are seen bordered with a full quilling. Levantine, poplin, and merino are favourite materials in the gown department. Osagine-gauze is worn at evening dress parties; and gowns of this material are generally trimmed with flounces of broad *blond*, and otherwise ornamented with gauze ribbons striped with satin; flowers loop up the *blond* flounces, in elegant drapery. A very pretty *bouquet*



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is worn with such a dress, called *à la Duchesse*, and is placed in a sash with long ends. Long sleeves, which those ladies wear who are peculiarly susceptible of cold, are, notwithstanding, of a texture so fine, that they set off the turn of the arm to the best advantage: there is, certainly, much warmth in them, though it is not apparent. I am informed that this *tissu* is used for under-stockings; in the fear that wearing cotton or thread, under silk, might make the leg appear too thick. I have seen a very pretty fawn-coloured dress of merino, trimmed with three bias folds of *gros de Naples*, of the same colour. Above these folds was a narrow *rouleau* of *gros de Naples*, entwined by an elegantly wrought silk trimming. The belt was a band of *gros de Naples*, finished at each edge by the same sort of trimming, and terminated by two tassels, depending from a silk *cordon* which tied it in front, and which fell as low as the knee. Poplin dresses are often worked in flat embroidery, in the same manner as those of *gros de Naples*. Dresses worn in home costume are generally grey or brown.

Bows of gold and silver gauze ribbon are a prevalent ornament on the hair: they are affixed to a full and rich plait of gold *cordon*, which is placed on the head in any mode that fancy may suggest, and this forms a very elegant *coiffeure*. Dress hats are of velvet, of various colours, or-

namented with long, white feathers; several of which are placed very backward, on one side. However, I saw one with two long, flat feathers, in front of the crown, fastened in the middle by a band of velvet; one towered over the summit of the head, the other fell over the neck. Small dress caps of rose-coloured *tulle* are very pretty; they are bordered with a very narrow *blond*, set on quite straight. The cap is placed very backward; and a wreath of silver wheat and rose-buds lies on the hair. *Bérets* of green velvet are ornamented with large puffs of gold or silver ribbons: a *béret*, at a fashionable party, was of *ponçeau*-coloured velvet, ornamented with two bunches of gold wheat on the right side, with another attached to the opposite side, which fell over the cheek. The elevated style of dressing the hair is prodigious. The tresses which form the *chignon* are brought up together higher than the high gallery of the comb which fastens them: the Apollo's knot is formed of one large puff, or of two, and three small ones. In evening dress, turbans are worn of gold tissue, with silk flowers: they have a diadem in front, composed of gold *cordon*. Dahlias, heath, and the tops of asparagus, are favourite ornaments on the heads of young persons.

The favourite colours are Swedish-blue, green, rose-colour, English-red, giraffe-yellow, and cherry-colour.

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## Records of the Beau Monde.

### FASHIONS FOR FEBRUARY, 1828.

#### EXPLANATION OF THE PRINTS OF THE FASHIONS.

##### OPERA DRESS.

A DRESS of white satin, trimmed with two rows of ornaments representing rosaces formed of satin *rouleaux*; each row divided by a *rouleau* across the skirt, and another *rouleau* concealing the hem next the shoe. The sleeves long, and, fitting almost close to the smaller part of the arm, are confined at the wrists with very broad gold bracelets, fastened by a cameo-head, set round with rubies. The hair arranged *à la Madonna*, with a *bandeau* of pearls crossed obliquely over the left side of the tresses, in front: on the right, is a full cluster of curls, forming a bow, and so elevated, as to appear like an ornament on the turban, which is of celestial-blue and silver-lama gauze. Over the dress is worn a cloak of Parma-violet-coloured velvet, trimmed with chinchilla, forming a very broad border round the bottom of the cloak and down each side of the front. A Russian mantelet-cape of plain velvet, falls as low as the elbow, and over that is a pelerine-cape, entirely of chinchilla. This superb mantle ties in front of the throat from two antique medallion ornaments, with rich silk *cordons*, terminating by large tassels, which depend as low as the knee. The ear-rings are not pendant, but are composed of clusters of rubies.

##### EVENING DRESS.

A DRESS of white taffety, with two full puckerings round the border, in distinct rows; these are of *tulle*, and over them are laid in bias, *rouleaux* of satin, of the colour of the young holly-leaf, or of a bright cerulean-blue, according to fancy: these ornaments are headed by a *rouleau* of the same colour, and by a row of *clochettes*, reversed, which are formed also of narrow *rouleaux*. The body is finished in front with *fichu*-robings, which are edged with a double range of narrow *rouleaux*, of the same colour as those on the skirt; and the stomacher part is

gathered full across, with the fullness confined up the centre of the bust by a narrow double *rouleau*. The sleeves are short, plain, and very full, and are confined round the arm by a narrow band of green or blue satin, and the waist is encircled by a ribbon of the same tint. The hair is arranged in curls round the face, over which is a *béret* of blue or green: bows of one of these colours, in chequers, on a white ground, ornament this head-dress under the brim, next the hair, where is also placed, on the right side, near the centre of the forehead, a bird-of-Paradise plume; another is placed over the *béret*, on the summit of the head, and waves gracefully over the left side. The ear-pendants are short, round, and of fine gold.

##### EVENING DRESS.

A DRESS of pink satin, trimmed with a broad puckering of *tulle*, or gauze, round the border of the skirt; on which are laid pink satin leaves, edged round with a narrow black *rouleau*. Body made plain, and low; round the tucker part of the dress is a row of Spanish points, edged with a quilling of white *blond*, or *tulle*. Head-dress formed of long puffs of gauze of saffron-colour, and white gossamer *aigrettes*. Ear-rings and necklace of pearls, the latter elegantly set in delicate festoons; and in front of the hair is a superb jewellery ornament, in the diadem style, consisting of large pearls, surrounded by *filagree*, and finely-wrought gold.

##### BALL DRESS.

A DRESS of painted Indian taffety, with a full broad fluting of white *tulle* at the border, crossed over in treillage work, by *rouleaux* of white satin, edged on one side with blue and yellow satin, narrower *rouleaux*; one, very broad, and wadded, conceals the hem next the shoe. The body is *à la Circassienne*; and where the



drapery across the bust is partially left open, before it wraps over, is a *chemisette* tucker of Japanese gauze, edged with narrow *blond*. The sleeves are short, and very full; rather confined in the middle by a row of diamonds, the same as those formed by the treillage work on the fluted border. The hair is arranged in full curls on each side the face, with a bow on the summit formed of three puffs of hair, which are very highly elevated. At the base of this bow, is a coronet ornament of white and gold enamel. The ear-pendants are à l'antique, en girandoles; and are composed of three drops in rubies: the necklace is formed of three rows of pearls and rubies intermingled, with three valuable drop-rubies in the centre. Bracelets of dark hair, and cameos, worn over the gloves.

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GENERAL OBSERVATIONS  
ON

FASHIONS AND DRESS.

FASHION is a conciliating power, and we easily resign ourselves to all her caprices; what real good taste rejects, she has the art of rendering graceful. We beheld her votaries, on the birth of the year 1828, presenting themselves in every warm, rich, and tasteful costume, appropriate to the wintry season; and as we hailed their fair forms thus comfortably arrayed, and shielded from the inclemency of the weather, we felt ourselves gratified in performing the task allotted us, and now hasten, with alacrity, to lay before our kind patronesses an account of the several different articles which form the toilet of a modern belle.

The most elegant silk pelisse we have seen is of *gros de Naples*, the colour, a bright ruby, lined throughout with white satin. The sleeves, en gigot, as to form, but not so wide, nor so much stiffened at the shoulders as they were worn the last two months. This pelisse is finished by a bias fold round the border, and is ornamented down each side, in the same manner, where it closes in front. A temporary pelerine cape, slightly wadded, is worn with almost every pelisse, and is of the same material. The mantles or cloaks are beautifully cut, and now improve the form, instead of obscuring it. Many of them

have sleeves attached to the arm-holes, which have a much more graceful effect than the draperies à la Perse; the black velvet pelerine capes now almost universally adopted with cloaks, are justly admired; on brown, grey, or any light colours, they are truly elegant. Russian fur mantelets are in high favour over pelisses, or high dresses of merino, or British cachemire; the former material, however, from being more rare, is more fashionable. Some round pelerines have been seen on merino dresses, of the same colour and material as the gown: these are trimmed round with very dark fur, and are made in the same form, and of the same size as a Russian mantelet, nearly touching the elbow.

The bonnets, in spite of their *outré* size, which still continues, are of a most beautiful shape, and many faces look well in them, but to some they are disfiguring: we have seen one of black velvet, so tasteful in its simple ornaments, and sitting so well on the head, and next the face, that we could not but admire it; though if it had been a degree or two smaller, it would, certainly, have been an improvement. A white satin one, of the same becoming shape, came also under our inspection. It has been just completed for a lady about to enter the hymeneal state. This was still larger; and its magnitude was increased by a very broad *blond* at the edge, of a most rich and splendid pattern. This, we thought, was a pity; as the lady was a little woman. However, as she was pretty, and tried on her bonnet with much taste, she looked extremely well in the *parapluie* kind of head-covering.

Black velvet bonnets are very general; but even when the ornaments, as well as the bonnet, are black, the strings are invariably coloured: they consist of a very broad, richly-figured ribbon, generally on a scarlet ground, which, crossed, and tied very slightly under the chin, present, as they lie on the bust, the appearance of a cravat-scarf. Some ladies, however, do not content themselves with coloured strings only; but have immense puffs of the same ribbon mingled among those of velvet; and these, when the loops are not enormously long, which is too often the case, look well, and enliven the sombre

appearance of the black hat or bonnet. Feathers of the weeping-willow kind, or two or three elegant *esprit* feathers, form the favourite ornaments on the carriage hats; and though some young females place richly-coloured flowers, appropriate to winter, in their black bonnets, they are by no means general. The black velvet bonnets described above are much more fashionable for promenade costume. Coloured silk and satin bonnets are only partially worn. We have seen one on the head of a lady of high fashion, of yellow satin; the crown almost covered with puffs of chequered ribbon, black, on a yellow ground: the bonnet was large, but of a very becoming shape, and was confined closely under the chin by strings the same as the ribbon which trimmed the crown. The most prevalent fashion is to have the hat or bonnet tied under the chin by either a narrow ribbon, or a *mentonnière* of white *blond* quilled on satin, which comes rather forward, like the strap confining the cap of a lancer. The ornamental string hangs beneath in a very long loop, and is of broad, rich ribbon; if coloured ribbon is used in decorating the crown, then these loops are always of the same material.

Black, for dresses, still is in high favour, of every material that issues from the loom of the weaver, or the frame of the lace-maker. Next to this, particularly for half-dress, is grey, of the most beautiful shades, in *gros de Naples*, or satin. The most admired are the lapis and the lavender-grey. Dresses of Cyprus crape, elegantly figured, are a charming article for evening and dress dinner parties; and, that the beauty of these valuable robes may not be obscured by heavy trimming, they are simply finished round the border by a full *rûche*. The *corsage* is made plain, to fit the shape, and being low, the tucker part is surrounded by a broad falling tucker of *blond*. The sleeves are long, and are confined at the wrists by two bracelets; one of onyx stones; each onyx separated by delicate chain-work or filagree, in gold. Over this is a splendid gold bracelet in joints. These dresses of Cyprus-crape are most admired, when either of a bright Indian red, or ethereal blue. Dresses of coloured *gros de Naples* have generally white long sleeves of *tulle*, Ja-

panese gauze, or crape. Watered *gros de Naples* robes, of a beautiful pearl grey, are much in request at evening parties. We have seen one just completed for a lady of distinction, delicately and lightly embroidered with dead gold; and the watered silk, combined with this embroidery, had the most beautiful effect imaginable by candlelight. At a short distance the dress appeared as if formed of fine lace. It is astonishing to see how much chintzes are still in favour for morning attire, and even for home costume. Superb bracelets, and elegant turbans, are worn with them; and they are often retained to receive relatives and very intimate friends at small dinner parties. White satin dresses, trimmed with festoons of *blond*, prevail much at evening parties; and the ball-dresses are chiefly of gauze, richly figured, both white and coloured.

The Armenian turban of white crape and gold fringe, is a favourite head-dress, and a most dignified and appropriate one for matronly ladies. Large *béret*-turbans, also, of coloured gauze, are much in request. Caps, for receiving dinner parties at home, are of the turban-kind, with strings floating. They are of very fine lace, or *blond*, and are adorned with beautiful sprigs of flowers, always of the colour, or suitable to the dress. To this we cannot but object, when the dress is red; especially as these flowers are without green foliage. If a lady is not very good tempered, and happens to have ill luck at cards, it is apt to impart a *furioso* look to her visage; and it is, at all times, gaudy, and in bad taste. Young persons ornament their hair with diadem combs of very splendid workmanship. Polished steel is again in favour for this purpose. These combs have the gallery part most beautifully set and wrought; and, by candlelight, these well-cut ornaments rival the finest brilliants: that part of the comb being now so much elevated, they form a most distinguishing appendage to evening costume. We cannot reconcile ourselves to the gold and silver ribbons often worn in bows on the hair of young ladies; except those of hair-coloured gauze and gold, they have a paltry appearance. The newest dress-hat which has yet been seen is of white crape, elegantly ornament-





EVENING DRESS.

OPERA DRESS.





W. Read sc.

EVENING DRESS.

BALL DRESS.



ed with white feathers, tipped with *ponceau*. Hats of this sort are expected to be in favour at the Opera. *Bérets* also, are said to be preparing for the costume of that fashionable theatre. *Bérets* would certainly be preferable, were they not so enormously large. For full-dress parties, they are ornamented with small coloured feathers, which fall gracefully over the front. Other *bérets* are seen ornamented with feathers of the bird-of-Paradise. Caps for *déjeûné* costume are of fine Mechlin lace, and are trimmed with bows of coloured gauze ribbon.

The favourite colours are grey, of various shades, Indian-red, a beautiful mixed colour, formed of Parma-violet, shot with bottle-green, scarlet, pink, and ethereal-blue.

### Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN  
COSTUME.

By a Parisian Correspondent.

#### COSTUME OF PARIS.

THE commencement of January was wholly given to the bestowing and receiving of New Year's gifts. I believe in no country is this custom so strictly and universally observed as in France. It is a wise institution, as it sets every artist to work, as well as every shopkeeper, whose taste, fancy, and invention produce, for their several advantage, whatever is rare, new, and elegant.

All the little accessories to the toilet, such as fans, reticules, and every sort of trinket, were then, as now, in requisition; yet, as this rage has, in a degree, passed away, our *marchandes des modes* take their turn, and display their talents in hats, dresses, and every other article of female attire.

The pelisses are chiefly of *gros de Naples*, figured and plain, according to fancy. There are also seen some of poplin, and of figured merino: several have large pelerine capes of the same material, but those of fur are most prevalent. The pelisses fasten down in front of the skirt with straps, with a small button at the point of every strap. Pelisses of velvet, or of satin, are made very plain for the

promenade: their large, double pelerine capes fall as low as the elbow. When the weather is mild, a very fashionable outdoor costume is a high dress of French cachemire, of a camel's-hair-brown, with a large black velvet pelerine.

Some hats have appeared, of green velvet, ornamented with a profusion of satin bows and velvet, disposed all round the crown. Several young persons wear hats of plain black velvet; the brims very large, and the crowns high. The only additional ornament on such hats consists of a bow of satin placed behind at the base of the crown, the ends of which are very long and are worn floating. Cherry-colour and black are often seen together on hats. Many bonnets are of black satin, lined with cherry-colour: the edge of the brim is bound with the same tint as the lining, and the crown is encircled with bands of the same. Above these is a bias band of black and cherry-colour, which is twisted in that way, as to discover alternately the black and the cherry-colour. The only hats on which flowers are seen are of rose, or white satin: these flowers are distributed, two and two, round the crown, and between each is a long puff of gauze ribbon. Some black velvet hats are ornamented with a very long feather, which is fastened on the right side of the crown, at its base, by a cockade of black satin ribbon. Many hats, either of plush or velvet, have under the brims three ends of ribbon, folded together, so as to form *dents de loups*, at the place where each string is fixed. In *déshabille*, a hat of *gros de Naples*, or velvet, is always bordered by a demi-veil of *blond*. When a hat is trimmed round the crown in arcades, or *en fers de cheval*, these ornaments are always edged with *blond*.

Dresses of merino, and of embroidered cachemire, are still the reigning mode: I particularly admire one I have seen, of cherry-colour, embroidered with black. These dresses are, many of them, made with a wide stomacher, buttoning on each shoulder. They are high, and are surmounted at the throat by a full ruff of *tulle*. A very broad sash, and the skirt plaited all round of an equal fulness, make the waist appear very slender. Bracelets are seldom worn with these dresses, but the band which confines them

at the wrists is fastened by a beautifully-enamelled button. Dresses of coloured gauze, with rich satin stripes, are favourites for the ball-room. Black satin dresses are bordered with broad bias folds of velvet, cut in notches, round which is a narrow black *blond*, set on full. A small velvet pelerine, with a very broad *blond* trimming, is generally worn with this dress. Among the poplin dresses, now so much in vogue, there are some figured in the most charming patterns, in shining silk; at the border are two rows of *blond*, in festoons, supported by acorn tassels in silk of exquisite workmanship. The dresses for walking are made short, and discover a portion of the half-boot, rather above the ankle. Indian taffeties, with very broad coloured stripes on a white ground, are much in favour: they are generally bordered with two broad flounces, cut in bias.

Bows of satin and gold ribbon are favourite ornaments on head-dresses in hair, particularly at concerts and music meetings. *Bérets* are now worn very flat, and appear in front like a dress hat; the newest are of gold gauze; they are placed very backward, and on one side. The blossom of the aloe is now the favourite flower among our very fashionable young ladies, as an ornament on their hair at balls. I saw a very pretty woman at the English theatre, with a *blond* cap, ornamented with detached *bouquets*, and a coronet composed of pink and white *marabouts*. Black velvet *bérets*, ornamented in front with two *aigrettes*, are much worn. Among the whimsicalities of fashion, and which are now thought to compose the most elegant ornament on the hair, are heads of asparagus! If this vegetable kind of ornament should increase in the rapid progression of many other fashions, our ladies' heads will be more aptly compared to a kitchen garden, than to a *parterre* of flowers. The union of black with rose-colour yet prevails. A little tasteful cap has appeared, the crown in *treillage* work, formed of *rouleaux* of rose-coloured satin; the other part ornamented with black *blond*: it is adorned in front with full-blown red roses, and when well put on,

forms a very pretty head-dress. In full dress, five *aigrettes*, formed of different shades of colours, but always suited to that of the gown, are very favourite ornaments, and are placed between the bows of hair. Roses, also, mixed with *marabout* feathers, are worn in the same style of *parure*: they are disposed round the head, à l'*Incas*. Seven white feathers, placed *en étage*, one above the other, form a favourite *coiffeure* for full dress: our ladies, at present, carry their heads very high; higher than is becoming. A curious *béret* of an octagonal shape is among our novelties. It is of white crape, and at every angle is a *rouleau* of satin: on the right side is placed a *bouquet* of five white feathers. Three *marabouts*, with one ostrich feather, are favourite ornaments on all *bérets* of the true classical shape; but never has a long-retained head-dress undergone so many innovations. The first *béret* which appeared was exactly like what was worn seven or eight years ago, when I paid a short visit to England; which head-dress you had named the *Regent's cap*. That was beautiful and becoming; the *bérets* are now, many of them, ridiculous. The turbans are also too wide, in general: they are an assemblage of black velvet and cherry-coloured *crêpe-lisse*.

*Bouquets* are universally adopted in dress-parties: they are composed of artificial flowers, among which white roses are conspicuous.

Silk stockings for the ball-room are embroidered with coloured clocks. Our ladies, to display these, deny themselves the great comfort in dancing, that was afforded by the shoes being tied *en sandales*: if the heel be short (which is certainly a great beauty) it is marvellous how they keep them on, as the shoes are not only long-quartered, but very much cut down behind.

The fashionable fans are lackered with black, and have Chinese ornaments of gold. They are not so small as heretofore.

The leading colours are *ponceau*, blue, cherry-colour, rose-colour, yellow, green, pearl-grey, and camel's-hair-brown.



## Records of the Beau Monde.

FASHIONS FOR MARCH, 1828.

### EXPLANATION OF THE PRINTS OF THE FASHIONS.

#### MORNING DRESS.

A DRESS of *gros de Naples*, the colour, camelopard yellow, with one broad flounce round the border, pinked in scallops, and headed by a full frill of the same. A rich shawl of Oriental cachemire envelopes the form, and is of a dark myrtle-green, with a very splendid and broad border of lively and variegated colours. The bonnet worn with this dress is of black velvet, of becoming and moderate dimensions, with a narrow black *blond* at the edge of the brim, set on almost straight. The crown of the bonnet is delicately ornamented with black velvet and *blond*; and the latter, being of an open texture, imparts a lightness to this bonnet which is peculiarly graceful. Chinese roses also enliven its sombre appearance, and are very elegantly scattered among the trimmings of *blond* and velvet. The bonnet is tied under the chin, in a bow on the right side.

#### CARRIAGE DRESS.

A PELISSE of satin, of a colour between a lead and a slate-colour, fastened down the front by straps and gold buckles. The sleeves *en gigot*. The body is made plain, and over, from the throat, falls a collar, *à la Chevalière*, of India muslin, richly embroidered; which is surmounted by a triple ruff of fine lace. The hat is of satin, the colour, bird-of-Paradise yellow; and it is lined with crimson velvet, and slightly ornamented with that material, in front of the crown; the crown adorned towards, and on the summit, with yellow satin ribbon, richly figured with black. Two white *esprit* feathers are added to this hat: one is placed on the top of the crown, on the right side, the other on the left, nearer to the base. The strings float loose.

#### BALL DRESS.

A DRESS of white *crêpe-Aerophane*, with two rows at the border of the same mate-

rial, *bouillonnés*; over which are placed, obliquely, half wreaths of flowers, thickly grouped together; and formed of Bengal roses—jonquil blossoms, without foliage, and the stalks imperceptible—blue hyacinths—with a very small portion of green leaves. The body is of white satin, with drapery across the bust, *à la Sévigné*, of *crêpe-Aerophane*, as are the sleeves, which are short and full; the fulness confined by half wreaths of flowers, on a smaller scale, as those on the skirt, but perfectly corresponding with them. The hair is arranged in very full clusters of curls on each side of the face; the bow is rather small, consisting only of two loops of hair, and not much elevated: at the base of this is a white rose; and behind the bow, towering above it, is a splendid *bouquet*, consisting of scarlet, and white, double garden poppies, ears of corn, and spiral white flowers. The ear-pendants are gold.

#### EVENING DRESS.

A DRESS of painted India satin, in stripes of ethereal blue, or of bright grass-green, on a white ground, figured between the stripes with variegated spots of Indian-red, and other lively colours. Round the border are *bouquets* of white *marabout* feathers, fastened together by rosettes of broad satin ribbon, the colour of the stripes. The *corsage* is *à la Circassienne*; with short, white satin sleeves, over which are cleft *mancherons*, *à la Perse*, of the same material as the dress. The waist is incircled by a rich figured ribbon, the colour of the stripes. The hair is arranged in a very luxuriant style, in curls and bows: placed obliquely, in front, is a superb diadem ornament of very large pearls, set *à l'Antique*; beneath which ornament, nearer to the forehead, is a braid of hair, which relieves, by partially separating, the exuberance of curls in front. Numerous *marabout* feathers play over the head, in various directions. A



WALKING DRESS.

CARRIAGE DRESS.





EVENING DRESS.

BALL DRESS.

tippet, formed of the same plumage, is worn over the shoulders, with an antique fan of the same light material. The ear-pendants consist each of three valuable pear-pearls, set *en girandoles*.

#### GENERAL OBSERVATIONS

ON

#### FASHIONS AND DRESS.

To those who have expressed their wonder at our authentic records of the various modes that characterize the paraphernalia of a modern lady, we can reply, that we leave no fashionable haunt unexplored, and that we are also favoured by some of the most distinguished *marchandes des modes* with the inspection of all that is novel and tasteful. A fine day conducts us to the morning promenade, where we are sure of finding beauty and elegance assembled. The theatres, and, *par excellence*, the Italian opera, the concert, ball, and rout, offer innumerable resources to the eye of observation, and enable us to give every intelligence relative to the toilet, which our female readers can require.

Merino pelisses of royal-blue, trimmed with light-coloured sable, are much admired for the promenade; but these comfortable envelopes for cold weather are not so general as might be expected during a season, which, though humid, and subject to continual change, has been unusually mild: the value and expense, even of these pelisses, have not been sufficient to give them any decided preference over the much smarter one of *gros de Naples*, elegantly, but chastely ornamented with bias folds, cut in points: these pelisses fasten, imperceptibly, down the front, with small gold springs underneath the folds. Velvet and satin pelisses are generally trimmed with *chinchilla*, *zibeline*, and other costly furs, round the border, *à la Witzchoura*. Mantles are universally worn, in every style of outdoor costume. We never can admire them for walking, unless a lady may be alone, attended only by her servant; otherwise, they are unsociable and inconvenient: they are a delightful wrap to put on in visiting the theatre, and other evening places of resort—at going in, and at quitting them.

If such trifles were worth serious sorrow, we should say, we really *grieve* at seeing the ridiculous size of the gloomy black velvet bonnets; we say *gloomy*, because, if they were moderate in size, no bonnets at this season of the year could be more becoming, beautiful, and appropriate: nor will we retract the expression, that we *grieve* at the present fashion; for it must cause sorrow to see the fairer part of creation thus disfiguring themselves. Our churches, where there is, and generally ought to be, “a dim, religious light,” are absolutely darkened by the shade of black bonnets, spread out as wide as possible, with all manner of crazy-looking ornaments of the same black hue and heavy texture. We saw a gentleman, at what is called a *fashionable* chapel, of rather defective sight, who was obliged to turn himself about in every direction, before he could obtain sufficient light to read his liturgy. The size of these bonnets is often increased by a deep *blond* falling over the face. We admire this addition on white bonnets, but we cannot say much for its grace or becomingness on black. Aigrette feathers, and long drooping plumes, of the weeping willow kind, are often worn with black hats; but for the promenade they are more usually plain, that is, free from feathers or flowers; though no expense is spared in the profuse trimmings of velvet, satin, and gauze ribbon. The coloured satin ribbons, richly striped, and wintry-tinted flowers, which enlivened the black velvet bonnets last month, though still partially worn, seem on the decline. We have seen a few coloured satin hats, lined with velvet, in carriages, but black velvet is, at present the reigning mode for hats and bonnets. Some of the latter are ornamented with pink satin puffs, and a long weeping-willow feather, of black and pink intermingled.

The dresses for evening parties are various: white is still much worn by the young, both single and married. These are of every material: muslin does not prevail much, except it is the clear Booka; and most of the white dresses are transparent, and worn over white satin; though satin and white dresses of *gros de Naples* are much in request. A very lovely dress appeared a few evenings ago, of apricot-

coloured *crêpe-Aerophane*, over white satin: the border was trimmed *en jabots*, of the same material, and a pointed zone of satin, of the same colour, incircled the waist, clasped on one side with a diamond buckle. The bust was beautifully marked out by drapery-flutings of satin down each side, and the gown was made low, but perfectly decorous and becoming. The sleeves were long, and transparent, confined at the wrists by diamond bracelets. Two young ladies, recently married, made their first appearance at a dress-party; the robe of the elder was of a beautiful Chinese rose-colour, made with full plaitings across the bust, which fullness was confined, downwards, by rich silk *cordon*. This dress was lightly ornamented with white *blond*. The younger lady wore a gown of camelopard-yellow; the *corsage* made tight to the shape, and round the tucker part was a row of Castilian points, of the same material as the dress, trimmed round with narrow *blond*; a flounce of points, finished in the same manner, adorned the border. This dress was universally admired for its chaste and elegant simplicity. We were present at a ball, a few evenings ago; and we may venture to pronounce that seldom could be seen an assemblage of lovely females habited with more taste or elegance. The ball-dresses were chiefly white, though some few were of coloured Indian taffety, painted elegantly in stripes, with the most splendid Oriental colours. These dresses happened to be worn by four or five of the finest dancers in the rooms, consequently they were distinguished: but they had not the appearance of that intrinsic value, which they really possessed; those of white satin, tastefully trimmed with gauze or *tulle*, those of gauze or *tulle*, trimmed with *blond* or satin, of white Japanese or *Aerophane* crape, over peach, pink, or other beautiful colours, were infinitely more pleasing to the eye. The mothers of these charming young people, and all the married ladies who did not dance, were also habited in an unusual style of costly elegance. One lady had a dress of white satin, ornamented with *blond* of a rich pattern, with long sleeves of transparent *blond*, confined at the wrists with pearl bracelets. The border of this dress was superb; having between two flounces of

*blond*, a broad border of satin, painted with flowers, beautifully grouped together, in the most brilliant colours. Her head-dress was a *béret* of black gauze, striped with gold, and overshadowed by white ostrich feathers. Another lady was dressed in ruby-coloured velvet, bordered with two very broad flounces of rich white *blond*, set on in festoons, each headed by a full *rouleau* of white satin. The bust marked out by fluted robings of white satin. The fine dark hair of this lady was ornamented with pearls of great value, in a vibrating sprig, and a most splendid coronet comb; the pearls on the comb relieved by a few rubies, which corresponded well with the colour of her dress. Gowns of pink satin, celestial-blue taffety, and black velvet, formed the dresses of many of the fair matrons who witnessed the scientific and elegant dancing of their blooming progeny.

We ever must set our faces against the now-prevailing ornaments of gold and silver on the hair: they give a paltry puppet-show kind of idea; for though they appear very fine and glittering, how truly unintrinsic they are, and almost always unbecoming. This we saw exemplified, at a second evening party, a short time since, on a very pretty woman, who was always said to look well, in any thing and every thing; but she was quite disguised by having her head dressed *à l'Erigone*, with abundance of silver grapes and vine-leaves, obscuring, and almost covering all the beauty of her very fine hair. If ladies will wear these gaudy ornaments, they will find gold much more becoming than silver. Pins of the Glauvina kind, with the heads vibrating, and of gold, do not look amiss on the dark-haired female; but then they should be placed very backward. Our fair Bacchante had her clusters of silver grapes falling over too near her face. Head-dresses, *à l'Incas*, are becoming to some features; but we do not admire the broad plate of gold, representing the Peruvian ornament, in front. The shawl ornament behind, when of real Indian texture, and in but a small quantity, is in good keeping, as are the short feathers round the head; but it is very absurd to place, as we have seen some ladies, a *bouquet* of roses, with such a head-dress, on the left side. Turban



caps are now very fashionable, and form a charming *coiffure* for ladies of a certain age, who object to turbans as being too youthful. There we differ in opinion; as we think turbans, in their dignified appearance, fitted only to the matron advanced in years, but who yet mingles in fashionable parties. Certainly, where the face is thin, or the cheeks fall in, they may be found too short at the ears; but the Jewish, and Malabar turbans, have straps confining them under the chin, according to the classical mode of those head-dresses. However, the turban-cap may be found more appropriate: it is not too old-looking for middle age, and it has all the dressy appearance of the turban, while it gracefully bends low behind the ears to the turn of the neck (the beauty, alas! of which, is lost by years) and, from thence the strings float loose. They are generally made of folds of white and coloured gauze, with much rich ribbon, but of a light texture, and a few flowers, of suitable tints to the "winter of life," such as Bengal roses, clove carnations, &c. The caps for home costume, and for morning dress, are, for the former, of fine lace or *blond*, with large puffs of coloured gauze ribbons, and sometimes a few flowers; for the *déjeûné*, they are of fine India muslin, richly, yet lightly embroidered, with gauze ribbon bows, of light colours, and satin stripes.

The favourite colours are Indian-red, ethereal-blue, camelopard-yellow, Massassar-brown, apricot, royal-blue, and laurel-leaf-green.

### Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN  
COSTUME.

By a Parisian Correspondent.

#### COSTUME OF PARIS.

IN despite of the unusual mildness of the humid winter, never were furs so much in request; every one adopting them, according to circumstances, and their intrinsic value indicating the rank of the wearer. Martens, foxes, chinchillas, zibelines, and ermines, all are tributary to beauty; and the skins of the rabbits and

Persian cats are made to imitate those of higher price.

*Boa* tippets, Russian mantelets, throat tippets, muffs, Witzchoura borders to pelisses, and their linings, are all of these costly skins, or well imitated by the Parisian furriers. There are, however, some satin pelisses which have not so wintry an appearance: these are generally black, and their trimming consists of a mixture of Astracan fur and the small feathers of the Toukan, orange-colour, and red. This trimming is put on in a pyramidal style, in the form of spatulas. Several black satin pelisses have two pelerine-capes, bordered with *rûches* of *tulle* and broad *blond*.

Some silk hats have appeared, the colour of the marshmallow-blossom; as have also those of velvet, of an iron-grey; others of blue satin, ornamented with one very long, curled feather, fixed on the right side of the crown by a bow of satin ribbon. Satin hats, whether rose-coloured, blue, or white, have a demi-veil of *blond*, and are ornamented with a long plume, formed of several feathers grouped together. Those black velvet hats, which are without feathers, are generally ornamented with yellow satin ribbons, striped with black, *ponceau* and blue, or pink and black. When hats are of two colours, or if lined with a colour different from that of the hat itself, the plumage which ornaments them is always of the two colours, intermingled. Some hats of black velvet are quite round, and are placed very much on one side.

Dresses of cherry-coloured satin, and of pink crape, have short sleeves, made very full. A yellow crape dress has appeared, embroidered with black wreaths of flowers, in stripes. The bodies of some black satin dresses are made to draw, *en blouse*: a bias fold of velvet is generally placed at the border of these gowns. Dresses of iron-grey cachemire, are bordered with a very broad bias, above which are three *rouleaux* of satin, at about three fingers' breadth distant from each other. This trimming ascends higher than the knee; indeed, the trimmings on all dresses are carried very high, and the waists are very long; the *corsages* cut very low on the shoulders. Dresses of blue and of rose-coloured poplin are trimmed with dark

fur. Long sleeves are generally confined by three bracelets. An evening dress of white gauze, with satin stripes, has excited much admiration. It is trimmed with two broad puckerings of *tulle*, which are crossed over by *rouleaux* of coloured satin. The ball-dresses are made very short, the waists very slender, and the sashes very broad. A lady was seen lately at the museum, in a dress of cachemire, flowered all over in a very large pattern, both the flowers and the ground of camel's-hair-brown. This material had the appearance of an old-fashioned damask. The *corsage* fitted close to the shape, and was bordered round by an ornament, cut in notches, of green velvet: the belt was also of velvet, and the two flounces at the border of the skirt were cut in rounded scallops, edged with green velvet *rouleaux*. Two *rouleaux* of this material headed the flounces. Dresses of white spotted gauze are bordered with three broad tucks, through which is run a very stiff satin ribbon.

Feathers are much worn in full dress; and bows of ribbons, gauze with silver stripes. A *béret* of rose-coloured velvet pleased me much; over it was thrown a *fichu* of white *blond*, the two ends of which fell over the shoulders, in front of the bust; on the right side of the *béret*, this *fichu* was raised up by a *bouquet* of half opening roses. In the first boxes at the

theatres are seen *bérets* composed entirely of puffs of ribbon, which are so disposed as to mingle with the bows of hair; and this is a very becoming and elegant head-dress. *Bérets* of pink crape are much worn by young married ladies, and dress hats of the same colour by matrons. Small *blond* caps are ornamented with heath-blossoms, disposed in wreaths, and placed under the border, on the hair in front: this *blond*, being very broad, and stiffened out as the flowers support it, has the appearance of an *auréole* round the head. Strings, which are fixed on the summit of the head, float over the shoulders. There are some very charming caps, the crowns of which are formed of gauze ribbons, interwoven together, and crossed one over the other, in various modes. They are trimmed in front with beautiful point lace of English manufacture, placed *en serpentine*, between puffs of ribbon. On several caps is thrown a *fichu* of English point, the corner of which falls over the forehead, and the two ends depend on each side, like lappets. Oh! how you, English, prize French lace! Such is the predilection for every thing foreign: a French lady of fashion sets equal store on lace made in England.

The favourite colours are lapis-blue, pink, bird-of-Paradise-yellow, pearl-grey, blue, and cherry-colour.

## Records of the Beau Monde.

FASHIONS FOR APRIL, 1828.

### EXPLANATION OF THE PRINTS OF THE FASHIONS.

#### OPERA DRESS.

A PELISSE-ROBE of bright ruby-coloured satin, trimmed down each side, in front, and round the border, with a simple *rouleau* of the same: this robe is worn over a white satin petticoat, with broad tucks, as high as the knee; and where the pelisse generally flies open, the sides are caught together, and fastened by double *cordons*, so disposed, as to depend *en chevrons*, with two tassels hanging from each point. The body is made plain, with a cape collar, falling back, and discovering a *chemisette* of fine India muslin, in small plaits, surmounted by a double ruff of lace. The sleeves are *en gigot*, and are finished at the wrists by stiffened cuffs, turned upwards: narrow frills of fine *blond* surround the wrists, next the hand. The head-dress consists of a black velvet toque-turban, elegantly entwined by strings of pearls, and two tassels of the same valuable articles depend over the left side, nearly as low as the shoulder. The ear-rings and neck-chain worn with this dress are of finely-wrought gold.

#### BALL DRESS.

A DRESS of white crape; the skirt ornamented with broad stripes of pink gauze ribbons, edged with silver. The *corsage* is *à la Marie Stuart*; of pink satin, with a silver cord round the waist, terminating in front with two silver tassels. The sleeves, *à la Marie*, are of crape, the upper part, next the shoulder, ornamented by pink satin *rouleaux*, which form a sort of *mancheron*. A *bouffant* drapery, *à la Sévigné*, in white, crosses the bust, and is fastened in the centre with a brooch, *en girandole*, of large and valuable pearls, set in gold, *à l'antique*. The bracelets are of cameos, divided by, and enchased in, gold. The hair is arranged in curls and plaits, the latter forming a small arched coronet on the summit of the head. The curls are in clustered ringlets on each side

of the face. Over the right eyebrow is a full-blown rose of Provence; two similar roses depending over the left ear. The ear-rings are of gold.

#### HOME COSTUME.

A PELISSE-DRESS of straw-coloured taffeta, with one very broad bias fold round the border, headed by a narrow *rouleau* of satin, of the same colour. The *corsage* is quite concealed by a very broad *fichu*-collar, turning back, and fastened by a brooch of white agate. From the small of the waist, in front, the dress is fastened down by rosettes, placed very close together, of rich ribbon, of the same colour. The sleeves are *à la Marie*, with very broad antique English points at the wrist, and a broad bracelet next the hand, of cameos, in gold. A dress-cap is worn with this costume, formed of black *blond*, and *rouleaux* of pink satin: the border of the cap turned back, and almost entirely concealed by a wreath of full-blown roses, placed obliquely on the hair.

#### EVENING DRESS.

A DRESS of stone-coloured satin, trimmed round the border with three rows of the beautiful, light zibeline fur. The *corsage* made slightly *en gerbe*, and edged round the tucker part by a row of the same valuable fur as borders the skirt. The sleeves, of the same material as the dress, are short, and *en ballon*, with a folded *mancheron* over the top, edged with zibeline. To these short sleeves are attached long ones, of white crape: they are made *en gigot*, and fastened at the wrist with a bracelet of rubies, white agate, and gold: over this is a gold chain-bracelet. The head-dress is a hat of pink *gros de Naples*; the front of the brim pointed, *en bateau*, with the point turned back, and fastening to the summit of the crown. A superb plumage of several pink feathers ornaments this novel and very becoming hat.



GENERAL OBSERVATIONS  
ON  
FASHIONS AND DRESS.

SPLendid parties are now increasing; invitations multiply; luxury and elegant amusement unite their fascinating powers, and hold undiminished sway. Apartments, brilliantly illuminated, spacious stair-cases, with the balustrades concealed by clusters of rose and orange-trees, enchant the eye of youth and hope; even the moralist gazes with delight, and endeavours to banish the reflection, that dissipation is too often a close attendant in fashion's giddy train.

Though cloaks of silk are still in general request, pelisses are much more in favour, particularly for the promenade, than they have been for the last two months. The cloaks have, most of them, arm-holes, and very large pelerine capes: the silk pelisses are truly elegant; we saw one lately, on a lady of high distinction, of *gros de Naples*, of a beautiful lavender colour: it was trimmed all round with a broad border of real ermine, of which valuable fur was an entire mantelet-cape; higher up, near the collar, was a row of the black tails of this superb little creature, which were so placed on the snow-white fur, as to give the appearance of a smaller cape, falling over that which hung over the shoulders. Another silk pelisse, of fawn-colour, pleased us much by its chaste simplicity, both as to colour and make: it was made very plain, its only ornament, down each side of the skirt in front, consisting of two double *rouleaux*, and it fastened, imperceptibly, underneath, with spring-brooches.

Whether it be that we get accustomed to the present favourite bonnets, or that the ladies have the art of putting them on better than before, we know not; but, notwithstanding they are still immensely large, they seem more becoming. We believe it is from their being tied closer down, and not suffered to extend to so great a width as formerly. The bonnet now most admired is of black velvet, trimmed, but by no means profusely, with very broad, richly-striped ribbon, of striking colours; the strings which fasten these bonnets are very broad; they are carelessly fastened with a pin under the chin, and the long ends fall over the bust.

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Another article of fashion now in great demand, is Waller's patent Tuscan grass bonnet, which, for elegance and beauty of colour, surpasses every thing of the kind that has come under our notice. The Tuscan grass plait possesses a great advantage over the Leghorn, inasmuch as it can be made into any form.

Feathers and flowers seem now, as they ought to be, totally discarded from the promenade, and but few are seen in carriages. We did, indeed, observe one very pretty woman sadly disguised, a few mornings ago, in Hyde Park: her black velvet hat extended so far on each side, that it appeared almost an impossibility for any one to sit on the same seat with her: the enormous breadth of this hat was added to by *aigrette* feathers, placed in angular directions, on each side, nearly at the edge of the brim. Her companion, a very pretty girl, with a bonnet of the cottage kind, of straw-coloured satin, trimmed with a rich ribbon of macassar-brown, with scarlet satin stripes, looked truly captivating in that most charming, most becoming of all bonnets. Few, very few, are the faces which are not embellished by them. The bonnet here particularly referred to, was finished at the edge by a broad *blond*, of a beautiful pattern.

Taffety dresses of bright geranium, made low, and trimmed round the bust with broad white *blond*, or fine lace, are much in favour at evening parties. The geranium red, so splendid a colour for candlelight, will ever be appreciated at this season of the year; and this tint, with that of the China rose, is now in great request. It is seldom that we find these dresses flounced with *blond*: the most approved mode of trimming the borders of the skirts seems to be in festoons of *rouleaux*; satin, the colour of the dress: others are trimmed with a very broad border of satin and taffety, in diamonds, *appliquée*, which trimming is much admired. We often see ball-dresses of white crape or gauze trimmed in the same manner; and on these the effect of the trimming is admirable, and well adapted to dancing. From the dresses appropriate to the ball room, all heavy and full trimming should be exploded. A very pretty dress is much in favour for fire-side costume, which was introduced the latter

end of March : it is of puce-coloured silk, with a satin stripe of the same hue ; it is made high, and wraps over the bust ; the sleeves only moderately full : a simple hem, very broad, and well wadded, surrounds the border of the skirt.

We have before expressed our surprise, and even regret, that young ladies, even with dresses such as these, made high, and lined up to the throat, add a *sautoir*, or a pelerine, the same as the gown ; when the next day they will attend a party in a gauze dress made low, and thus expose their health to the uncertainty of our climate. Surely, the above-described comfortable dress requires no auxiliary warmth of covering. Satins yet prevail much, but velvets are on the decline ; and before the middle of April, as the weather becomes mild, will, no doubt, totally disappear. Coloured chintzes, of bright and beautiful colours, with Indian patterns, of another striking hue, are articles much admired for morning dresses. One that we saw on a very lovely young female, was of a most dazzling Indian-red, flowered over in an oriental pattern of gold-colour. Black has been more worn, during the Lent of 1828, than we recollect having seen it for several years.

It is the fashion to have the hair arranged *very* high on the summit of the head, and even to elevate the bows, forming the Apollo knot, by means of wires, lest they should fall lower ; yet ladies of high rank, of real taste and elegance, wear these bows only of a moderate height. We admire the few seasonable flowers worn by some of our youthful females as ornaments : the fine yellow crocus, open, so as to show its beautiful *corolla*, the snow-drop, and the Laurustinus-blossom ; these, scattered lightly, are placed at the base of the Apollo-knot, and confer the highest honour on our artificial florists, by their close resemblance to nature. Turbans, of the Turkish kind, with turban-caps, are yet worn by our matrons : some *cornettes* are made with cawls of coloured silk ; and they would look well if made of slight satin or sarcenet ; but they are of *gros de Naples*, which is heavy and unbecoming on the head, and conveys the idea of the wearers having a piece of silk they knew not what to do with. What adds to this

weighty appearance is, that these caps are not trimmed with *blond*, but with thread lace : they are, however, at present, in favour, because they are a novelty. Some of the Opera dress-hats are of black velvet, and are quite round : they are ornamented with pearls and white plumage. Gold and silver ornaments are yet worn in the hair. The *bérets* continue much the same, as to shape and size : they are chiefly of black or coloured velvet ; though many are seen of crape and gauze. The coloured *bérets* have often mixed feathers of white, and of the colour of the *béret*. Blue-bells, with silver leaves, constitute a very favourite ornament on the hair of young ladies at evening parties.

The favourite colours are olive-brown, puce-colour, camelopard-yellow, fawn-colour, Indian-red, crocus-yellow, and bright geranium.

### Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN  
COSTUME.

*By a Parisian Correspondent.*

#### COSTUME OF PARIS.

ACCORDING to the established custom in Paris, I am one of the last to arrive at an evening party, but one of the first at a ball. The latter is always well attended early ; otherwise there might be a difficulty in finding a place, whence a good view may be taken of the dresses. Believe me, such is the pursuit of many of the ladies who do not dance, though with a different motive to that which actuates me. At the dress-party, the best company do not go till very late : one is sure to find a good place, for some of the early comers have taken, what you call *French leave*, and others are at cards. It is the same at the museums, and in the public walks ; the best company often arrive when others are retiring.

Over pelisses, and over high dresses, fur tippets are very general : they are almost all of the *boa* kind, and are of marten-skin. The European cachemire, in appearance like a very fine cloth, is much in favour for out-door costume, in dresses, made high, with a pelerine of the same. They are generally of Swedish-blue, and are embroidered in floize silk.





OPERA DRESS.

BALL DRESS.





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HOME COSTUME.

EVENING DRESS.

Hats of white, or of coloured, *gros des Indes*, have very large brims, and are ornamented with a weeping-willow feather, of the same colour as the hat. This plumage is fixed at the top of the crown by a rosette; the ends of which advance both to the right and left, to the centre of the brim: the ends are concealed by a rosette. Demi-veils are indispensable auxiliaries to *déshabille* hats. On black hats they are of black *blond*, and white on those that are coloured. The crowns of all hats, whether of velvet, crape, or satin, are generally made one side lower than the other. The bows are very large, and formed of broad ribbon, which seem, sometimes, to fasten together a plume of fancy feathers, shaped and cut like the leaves of a pine-apple. Coloured hats of *gros de Naples* are often seen trimmed with ornaments in the form of crescents. These are lined with white satin.

At some few evening parties which have lately taken place, I have seen many dresses, of plain *tulle*, ornamented with ribbons, which depended from the waist to the border of the skirt. These ribbons were terminated by a small bow, a *bouquet* of flowers, or a bunch of *marabouts*. One *tulle* dress was encircled round the waist by a gold band, finished by a little wheat-sheaf in gold, which depended from a *gordon*, as low as to the puckering at the border of the dress. Another very pretty dress was of white crape, ornamented in front with three *bouquets* placed diagonally from the border of the skirt as far as the knee. These *bouquets* were formed of pomegranate blossoms, with long leaves of gold. Dresses of coloured satin are trimmed with three rows of scalloped ornaments crossed over each other. This trimming is much admired for its novelty. Sometimes the third row of points is headed by another, the points of which stand up, and are separated from the others by a braid of satin. At the *Opéra-buffa* I saw a lady with white crape sleeves to a dress of green velvet: these sleeves were entwined, from the elbow to the wrist, with a chain of gold, which supplied the place of bracelets. On dresses of black satin are generally seen a superb collar of *blond*, *à la Chevalière*. In full dress every lady wears short sleeves, but no woman of real elegance now puts her bracelets

over her long gloves; the fashion has become too common with us, as well as in England; but, when the glove is taken off, the French lady has five bracelets on each arm. The *corsages* are cut square, and are most admired when with a drapery across the bust, or with fullness, puckered, horizontally.

Diamonds, in the last-mentioned style of dress, generally compose the head-dress. The most fashionable ornament of this precious kind consists of ears of corn, with very long stalks. Flowers and *blond* mingled, frequently compose the *coiffeurs* of young ladies. When those articles are well and tastefully disposed, the *coiffeurs* is both graceful and becoming. Small flowers of gold are also favourite ornaments on the hair. *Bérets*, of cherry-coloured velvet, are much admired, and have a *bandeau* of pearls across the forehead, with an ornament in front, *en girandole*, of diamonds; a long white willow feather falls over on one side as low as the neck. A *bandeau* of emeralds is often worn over a head-dress in hair. Sometimes I have seen a wreath of flowers, placed very low over the forehead, and then elevated in an arch on each side, so as to discover a profusion of curls. Bows of coloured gauze ribbon on the hair are still in favour, at concerts and social evening parties. *Bandeaux* of cameos are always placed obliquely across the hair, or else they have a point on the forehead, *à la Marie Stuart*.

A most extraordinary set of ornaments is now the rage. I cannot refrain from calling this fashion ridiculous. Ear-rings, bracelets, &c., are of gold; but the most extravagant of all is the necklace, composed of a number of little bells, formed exactly like those of our cathedrals. The little clapper, in every bell, produces, at each movement, a slight noise announcing the presence of the wearer of this singular ornament. All the bells are united by a chain: two, larger than the others, form the ear-pendants; and large gold pins, at the end of each one of which are bells of gold, compose the head-dress.

The favourite colours are *Navarino*-red, camels'-hair-brown, green, of all tints, particularly the olive; gold-colour, blue, cherry-colour, and pearl-grey.



## Records of the Beau Monde.

FASHIONS FOR MAY, 1828.

### EXPLANATION OF THE PRINTS OF THE FASHIONS.

#### EVENING DRESS.

OVER a white satin slip, a dress of *tulle*; a broad bias fold surrounds the border, of satin; over which fall Spanish points of the same material, ornamented lightly round the edge with gold, a delicate chainwork of which is placed on the hem of the skirt next the shoe. The body is of white satin, finished down each side of the bust by *fichu* robings of *tulle* edged with *blond*. The sleeves are of *tulle*, *à la Marie*; the fullness confined by a narrow gold chain; and a very broad Hindoostanee bracelet surrounds the wrist, fastened by an antique cameo head. The *coiffure* is a turban of white satin and crape, with a drooping white feather on the right side; and a few short white feathers play over the summit. The shoes are of white satin.

#### CARRIAGE DRESS.

A HIGH dress of *gros de Naples*, of corn-flower-blue, with the body made high, and stomacher formed by narrow robings, with Spanish points on the outside, next the arms. The border of the skirt is surrounded by a broad bias fold, headed by points, which, as they turn over the bias, stand out distinct from the dress. The sleeves are very full, and *à la Marie*; the fullness confined by bands of the same material as the dress. Two bracelets encircle each wrist; they are very broad, of gold, and are both fastened by a cameo. Round the throat, surmounting the dress, is a frill of pointed lace. The hat worn with this costume, is of white *gros de Naples*, tastefully trimmed with gauze and *blond*, and ornamented with bird-of-Paradise-yellow ribbons, and the blue flower "Forget-me-not." Two small *marabout* feathers, with a rosette of yellow ribbon, are placed on the right side, under the brim; three of these feathers, very short, and forming a *panache*, are placed on the same side, at the summit of the crown; and one feather, rather longer,

droops over the left side of the brim. The strings are of yellow ribbon, are very broad, and fastened very backward under the brim; they float over the shoulders, as low as the hips.

The ear-pendants are of gold; and half-boots, of corn-flower-blue corded silk, complete the dress.

#### PARISIAN EVENING DRESS.

A *gros de Naples* dress of pistachio-green, bordered by one deep flounce, scalloped at the edge, and embroidered in floize silk, with the darkest shade of myrtle green: this flounce is headed by Spanish points, embroidered in the same manner as the edge. The body is made slightly *en gerbe*, with a pointed zone, the same colour as the dress, bound with dark myrtle-green. The sleeves are *à la Marie*, with the fullness divided and confined by narrow bands, and the wrists are encircled by two bracelets; that next the hand is formed of cameos, and the upper one consists of a gold chain. A pelerine of white satin, ornamented in quarters with green *rouleaux*, and trimmed round the edge and at the throat by a double frill of broad *blond*, fastens behind. A hat of pink *gros de Naples* is overshadowed by a very beautiful plumage of white feathers. The hat is placed on one side, and under the part of the brim which is elevated, on the right side, is a feather, and on the left, which reclines, another feather waves gracefully over the throat; the remainder, which compose the plumage, play, in various directions, over the front of the hat.

#### FRENCH CARRIAGE DRESS.

A *PELISSE* of figured silk, the ground of barbel-blue, with stripes of delicate *foliage* of very dark mazarine-blue. Ornaments resembling *bâtons*, formed of *rouleaux* of blue satin, are crossed over each other, and are placed from the throat to the feet,

composing the favourite heraldic-trimming, of *chevrons-brises*. The body is madet ight to the shape, with a narrow French collar, surmounted by a double frill of lace. The hat, which is round, with an extended brim, is of *gros de Naples*, the colour mazarine-blue; and it is trimmed with a simple ornament across the crown, *en bateau*, with a full rosette under the brim, on the right side, with two ends. Two white feathers, one on the summit of the crown, of light and gossamer quality, the other more full, and floating over the brim, on the opposite side, complete the ornaments on the hat. The sleeves of the pelisse are *à la Marie*, with bracelets of wrought gold, fastened by a camco head. The ear-rings and neck-chain are also of wrought gold: to the latter are suspended a watch and seals.

#### GENERAL OBSERVATIONS

OR

#### FASHIONS AND DRESS.

BALLS, splendid evening parties, music-meetings, and grand dinners, are now in all their brilliancy; and though we still must lament over the great number of absentees belonging to the modish world, we have among us, and now in our metropolis, many of those illustrious members of high rank and wealth, in whom Fashion must ever find her most authentic and elegant resources.

During the commencement of April, the cold was so intense, that the female form in out-door costume was enveloped in all the appendages belonging to a rigorous winter. Well wadded mantles, and cachemire shawls, imparted warmth and comfort to our fair pedestrians, and also graced the carriage; we say, graced, because the adoption was instigated by prudence, after a winter unusually mild; and women should always reflect, that when health is lost, and the lips and nose chapped and disfigured by cold, beauty is no more. The muff, the Russian-mantelet-cape of fur, were yet prevalent, as were the furred boots lined with flannel, and the Indian mocassins drawn over the dress shoe. The new pelisses prepared for the spring are of rich sarcenet, which is of lighter texture than *gros de Naples*, and is more suited to the verdant season:

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the colours are chaste and unobtrusive; the trimming very slight, and the skirt is fastened down the front with rosettes, or imperceptibly by springs underneath, on one side.

Black velvet bonnets are now fast declining: they have been replaced by those of silk; generally of becoming, unobtrusive colours, more of a dark than of a light tint, or in anywise glaring. They are trimmed with bows of a more lively ribbon, of a very contrary, yet suitable colour to the hat, in rich satin stripes. They are still large; nor is it likely now that the hats or bonnets will decrease in size, as they are always, judiciously, large, as the summer sun becomes more ardent. A few, but very few, Leghorn bonnets have appeared, of a new shape, trimmed lightly with spring ribbons. They have a distinguished appearance; and their form is very much like that of the village bonnet. As yet, they have been seen only on the heads of very young ladies. We are assured by the fashion-mongers, that flowers will form a favourite ornament on all hats this summer; and they are, certainly, more attractive in that season, than in any other. The new silk bonnets are often encircled at the edge of the brim with a broad *blond*, falling over the face, either white or black, according to the colour of the bonnet. White hats, or bonnets, of watered; or figured *gros de Naples*, have been seen in carriages, ornamented with spring flowers.

Nothing is reckoned more elegant for half-dress, than a gown, made only partially high, of *Navarino smoke* (a shade lighter than the *fumée de Londres*) the material, *gros de Naples*. The border is trimmed with a broad bias fold of black velvet, cut in square notches at the top: the body is in the Anglo-Greek style, the stomacher part, on each side of the bust, being formed of black velvet, notched to correspond with the bias at the border: the front of the stomacher terminates in a point at the base, but not so ridiculously long as that of the *corsages à la Marie Stuart*. The sleeves are finished at the wrists by a very broad, black velvet cuff, ascending almost as high as the elbow. On this ornament, on the outside of the arm, is very thickly set a row of gold Almeida buttons, beautifully wrought.

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Dresses of puce-coloured, and of violet *gros de Naples*, with three rows of flounces, deeply festooned, the bust ornamented with very narrow *rouleaux*, forming coral branches, are also much in favour for the above style of dress. Poplins, *batiste*, and tastefully-figured chintzes, with borders, or flounces, representing in their patterns those of the Indian cachemires, prevail much in home costume. White, whether of figured *tulle*, gauze, or white satin, seems most admired for the evening party: the *tulle* and gauze dresses, when the body is of the same material, do not, in that portion of the form, by any means set it off; though, certainly, it is the most important. The waist is made too long; and a clumsy appearance is given to it, by the front being laid in very full, though small plaits, across: these are confined downwards, by very narrow *rouleaux* of satin; so that there is no distinctiveness given to the contours, howsoever beautiful they may naturally be. Infinitely to be preferred, is a *corsage* of white satin, fitting close to the shape, with a *bouffant* drapery of *tulle*, or gauze, just across the upper part of the bust, which imparts grace to every shape. We saw a lady at a dress dinner-party, whose costume pleased us extremely. It was of pink crape, very elegantly finished at the border with fluted ornaments, set on in wavings, and composed of crape and pink satin; the satin was of a very rich sort; and its opposite texture to the light material of crape formed a beautiful effect. The body was made low, and the sleeves, which were long, were worn over short ones of white satin, and were ornamented at the wrists to correspond with the trimming on the skirt. An elegant *fichu-tucker* of *crêpe-fisse*, trimmed with *blond*, was worn under the dress, and in front of the bust was a most splendid brooch, in the form of a *bouquet*, of valuable pearls. On the fine dark hair of this lady was a vibrating sprig of the same material, and long pear-pearl rings ornamented her ears. A few dresses of white gauze, with coloured satin stripes, have been observed in ball-rooms, but white is most in favour.

Head-dresses for the evening party, among those ladies who have good hair,

and who are yet young enough to appear without a cap, consist of jewels, in diadem, and other ornamental combs, strings of pearls, flowers, and bows of ribbon; yet so common is the fashion of going without a cap, even among the *lower* classes, that ladies of distinction and real elegance always preserve the exposure of *their* tresses to the style of full dress. The elegant *fichu* of unrivalled *blond*, now adorned only with a few tasteful bows of richly-striped gauze ribbon, while it discovers the clustered curls, bows, and ringlets, nevertheless chastens their exuberant display, and is highly approved for half-dress, and for the theatre; while the dress-hat, of white crape, ornamented with sprigs of pearls and tails of the bird-of-Paradise, and light ornaments of crape and *blond*, or the tasteful hat of white satin, with plumes of ostrich feathers, decorate the boxes at the opera, the dinner-party of ceremony, and sometimes the evening gala. We certainly think, however, that both for the dress dinner-party, and the evening, turbans are more suitable; and we saw one lately, at an evening assembly, of a very splendid description: it was of white and silver gauze, intermingled with gauze of a bright geranium scarlet, on which were roses figured in gold: the turban was folded in the Ottoman style; and in front, between the two divisions, was a splendid *aigrette* of diamonds; whence arose, and then depended over the left side, a superb, but very delicate white plumage, of some rare foreign bird; the light sprays of which resembled those in the tail of the bird-of-Paradise. The caps, and turban-caps, worn by our matrons, are still in favour; the latter are appropriate to any style of dress, except *déshabille*; and for those ladies who do not admire either dress-hats or turbans, they are well adapted to the evening rout, and even to the ball-room, when worn by ladies who do not dance. As these head-dresses should be placed backward, the hair requires to be well dressed, or they are rendered unbecoming.

The favourite colours are violet, puce, Navarino-brown, or *smoke*; scarlet, pink, meadow-green, fawn-colour, and blue.





CARRIAGE DRESS.

EVENING DRESS.





CARRIAGE DRESS.

EVENING DRESS.

## Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN  
COSTUME.

*By a Parisian Correspondent.*

### COSTUME OF PARIS.

EVERY improvement in our manufactures brings them nearer to perfection, and demands praise; and even the most trifling production among Fashion's inventions is not without its merits. Thus, the plain, and simply-striped ribbon for the spring solicits approbation, as imperatively as does the most elegant and superb scarf lately produced for that season.

Though such scarfs will very soon, no doubt, be seen in out-door costume, they are fitted only for a bride of wealth and fashion on her first presentation; especially as they are chiefly of *blond*, of the most splendid and novel patterns, and their price is extremely high. At present, we observe high dresses in the promenades, with no other addition than a pelerine of the same. This pelerine is cut in four points, and is bordered with a *rouleau*. When the weather is mild, some of our young females have already adopted their favourite muslin and cambric *canezous*, with a coloured silk petticoat. These *canezous* are laid in innumerable small plaits, as well as the sleeves and the *colerette*. A sash of ribbon, painted over with little birds, divides the *canezou* from the skirt. Cachemire shawls are still worn, but they are thrown carelessly over the shoulders, where they hang, till an easterly wind, or the dread of losing them, causes their fair wearers to twitch them rather tighter round their forms.

The weeping willow feather yet continues in high favour, and graces the hat of a Parisian lady of fashion in the public walks, or in the carriage at the Bois de Boulogne; where may be seen, ladies who are renowned for studying every new mode, with hats of rose-coloured crape, or of a bright jonquil. These hats have a very broad brim, with the crowns lower on one side than on the other. They are finished at the edge of the brim by a broad white *blond*, and are ornamented with a weeping-willow feather, of an enormous

length. In front of some white hats, as well as in those of Swedish-blue, are placed two birds-of-paradise, fastened by rosettes of gauze ribbon, with grass-green stripes, of satin, or with bright rose-colour. Hats of *gros de Naples* have a broad band round the crown, one end of which falls over the brim, and the other ascends to the summit of the crown, on the contrary side. *Rouleaux* are entwined over this band. On the generality of hats, as well as on bonnets which are made of crape, lilacs, white and purple, are the flowers most in fashion. The branches are placed obliquely, and there are often three branches on the same hat: for instance, one, on the right side, on the crown; another, in the front; and the third, on the left, on the brim. Many bonnets are seen ornamented with a *bouquet* of double wall-flowers, mingled with *mignonnette* and heath in blossom. One simple bunch of lilac, or a branch of the *Acaçia*, placed in front of the crown of a white hat, either of crape or *gros de Naples*, is often the sole trimming. On such hats a broad ribbon is crossed over the top of the crown, and fastening on each side at the edge of the brim, the ends, which float loose, serve for strings. Bonnets of white watered *gros de Naples*, or of satin, trimmed at the edge with a broad *blond*, are expected to be much in fashion the remainder of the spring. I have seen a very pretty bonnet of dark green silk, ornamented with bows of green and black satin ribbons sewed together; the border was surrounded by black *blond*, and under the brim, which was lined with black satin, were a few green rosettes. Hats of chip and straw have partially made their appearance; and the *magasins des modes* are filled with them, of various shapes and dimensions.

A dress of red *palmyrene*, worked in flat embroidery, with long white sleeves of *crêpe-lisse*, is reckoned extremely elegant: the *corsage* is in drapery, and pointed at the front; a friar's belt encircles the waist. Dresses of coloured organdy are trimmed at the border with a broad bias fold; over which is embroidered, in white cotton, a wreath of flowers, which produces a very pleasing effect. These dresses are now in the most approved style of fashion; their price, therefore, is



extremely high; those of pink or blue, embroidered with white, are most admired. Humming-bird-green is expected to be the most approved colour for spring. Several dresses of *gros de Naples*, of that hue, have already appeared: it is much like the drake's-neck-green, but, if possible, brighter; though equally deep, and of the same blue tinge, shining like foil. Almost every gown of silk or poplin has the *corsage à la Marie Stuart*; the bodice lined; and, in order to mark out the waist, the dressmakers introduce small pieces of whalebone down the front, the sides, and the back, lacing them on as they would a *corset*. These *corsages* necessarily require a drapery across the bust. At the border of some dresses are three rows of points resembling flounces: they are, nevertheless, put on straight; on the top row is a braid of silk. Some dresses have bias folds at the border, crossed over by braids which incline towards the head, and are fastened by a button or a bow. Those sleeves which are *en gigot*, are wider now at the top of the arm than ever. They are separated by two bands: the second part of the full sleeve is much narrower than the first, and terminates at the elbow. A narrow ruffle encircles the wrist. Ball-dresses are of white *tulle*, with the short sleeves rather longer than usual, finished next the elbow by a narrow ruffle of *blond*. On the shoulders are three rosettes of satin. The *corsage* is of blue satin, with a *Sévigné* drapery across the bust; it is pointed in front, and a friar's belt is worn round the waist, terminated by a tassel. The trimming at the border of the skirt consists of a bias fold surmounted by triangles in *rouleaux* of blue satin. The manner now of plaiting the skirts of dresses at the waist requires a very fine shape, and an excellent carriage. I saw a dress finished, a few days ago, for a young lady, of white cachemire gauze, the border of which was ornamented with five broad straps of white and *ponçeau*, sewed together, alternately: they were composed of a sort of

silver tissue, which produced a very charming effect. The *corsage, à la Marie Stuart*, was of *ponçeau* satin, and the drapery across the bust was fastened in the middle by a *Sévigné* brooch, in diamonds.

On the heads of young ladies recently married, is worn a superb veil of white *blond*. Small caps of *gaze-lisse* are very general in half-dress: they are in the shape of a *béret*, and under them, lying on the hair, is a wreath of flowers, or small detached *bouquets*. The antique Grecian head-dress consists of purple fillets across the forehead, which tie behind among the plaits of hair so disposed as to discover the nape of the neck. Some ladies have this kind of *coiffeure* formed of pearls and flowers. In full dress, ears of corn, in brilliants, are favourite ornaments in the hair. A favourite ball head-dress is a wreath of white-thorn, in flower; known well to me, when I was in England, by the name of *May-blossoms*. An arrow, formed of gold, or of topazes, is a favourite ornament on the hair, at evening parties; it is placed among the bows, and inclines towards the forehead, whence it seems to have raised up one of the curls, which is negligently thrown on one side of the arrow. Sometimes it is a *bandeau*, with a *Sévigné* ornament that crosses over the forehead. When the hair is ornamented with bows of ribbon, the *bandeau* is composed of twisted ribbon, the same as the bows. A cameo, with a bird-of-Paradise, is a favourite *coiffeure* at dress-concerts: on the same occasions, a Japanese rose, with its bud, and several strings of pearls, clasped together by a diamond brooch, is a head-dress as elegant as it is distinguished; and was first seen on the hair of the famous Mademoiselle Sontag; of whose merits and attractions, the English will, ere these remarks can meet their eye, be able to judge for themselves.

The favourite colours are, humming-bird-green, lavender-grey, iron-grey, ethereal-blue, jonquil, and lilac.

## Records of the Beau Monde.

FASHIONS FOR JUNE, 1828.

### EXPLANATION OF THE PRINTS OF THE FASHIONS.

#### DINNER PARTY DRESS.

A DRESS of celestial-blue *gros des Indes*, trimmed at the border with two rows of pointed flounces, falling over each other, and the edges bound with satin. These pointed flounces are beautifully fluted; the upper one finished at the head by cinque-foil ornaments in silk, pointed and edged round by narrow *rouleaux* of satin. The body is *en gerbe*, and the sleeves *à la Marie*, confined by bands, and, on each band, at the outside of the arm, is a buckle. At the wrist is a cuff formed of flutings, and next the hand a bracelet of dark hair, clasped by a cameo. Round the bust is a very broad falling tucker of white blond; and a white crape *fichu* is worn under the dress, buttoning down the front, and surmounted by a triple ruff of lace or blond, just beneath the throat. Hat of white crape, ornamented under the brim with blue and white satin, *en spatula*. Ribbons of the same two colours adorn the crown, with a delicate plume of white ostrich feathers.

#### BRIDAL COSTUME.

A DRESS of spotted *tulle*, over white satin, with two flounces, elegantly finished at the edges with figured gauze ribbon: these flounces are set on, in slight festoons, and each flounce is headed by a wreath of embossed foliage, in white satin. The *corsage* is *à la Marie Stuart*, with a *Séigné* drapery across the upper part of the bust, of plain *tulle*, drawn together in the centre by a rosette of white satin: the sleeves are full, and have *mancherons* formed of two scallops, on each shoulder, of white satin, edged with blond. At the wrists are white satin antique points, and next the hand a very broad Hindostanee bracelet of gold, with a cameo head. The hair is arranged *à la Grecque*; in the centre, and placed very backward on the summit of the head, is a light, short plume of white feathers. On the left side is a

*bouquet* of orange flowers, with a small portion of the green foliage; on the left, a full-blown white rose. The ear-pendants and necklace are of fine pearls.

#### CARRIAGE DRESS.

A DRESS of striped *batiste*, of sea-green colour, striped with marshmallow-blossom; on which stripes are arabesque figures, in black. The body is made tight to the shape, and pointed in front at the base of the waist: it is made partially low, and finished round the bust by a collar, *en paladin*, pointed in front. The sleeves are long, and of white crape, *à la Marie*: they are confined at the wrists, by broad gold bracelets clasped by a cameo; a *sautoir* of white brocaded silk is tied carelessly round the throat. The hat worn with this dress is of white *gros de Naples*, trimmed with ribbons painted in different colours, on a white ground, and a beautiful plume of white *marabouts*.

#### PUBLIC PROMENADE DRESS.

A DRESS of Indian taffety, the ground white, striped with the colour of the lavender-blossom. On the white space between the stripes, are painted various Chinese designs, in different colours. One deep flounce ornaments the border of this dress, the stripes of which are crosswise; and the flounce is full only at intervals, where it appears as though it had been drawn together in the hand; leaving at the top a sort of tulip-ornament, at separate and equal distances from each other. The body is made close to the shape, and the sleeves are *à la Marie*, and very full. A pelerine of white lace is thrown over the shoulders, surmounted by a full, quadruple ruff of lace. The hat is of white chip, ornamented with very broad ribbon of green and white, with branches of willow.





DINNER PARTY DRESS.

BRIDAL DRESS.

## WALKING DRESS.

A pelisse of lavender-coloured *gros de Naples*, with narrow lapels ornamented with points, turning back on each side of the bust; each point finished by a gold button. Where the pelisse closes in front, down the skirt, it is cut in square notches, edged by a *rouleau*, two or three shades darker than the pelisse: a gold button is placed at the commencement of every separation caused by these notches. A plain broad bias fold surrounds the border, headed by a *rouleau*. The sleeves are *à la Marie*, with a very broad cuff at the wrist, terminating up the arm in a long sharp point. This pelisse has no collar, and is left very open at the throat; it is finished by a double frill of very fine lace, of a splendid pattern. The hat is formed of gauze ribbons, sewed together in stripes, sea-green and white, in bias, and the strings are of the same two colours: they are very broad and very long. The hat is also adorned with an elegant profusion of green fancy flowers, of the rose kind, and foliage.

## BALL DRESS.

A dress of pink crape, with two bias folds round the border, ornamented each by pink and silver ribbons, in scrolls; at the top of each scroll, which cross the folds in bias, is a bow of one loop, and rather a long end. The body is made quite plain, and a sash ties behind with bows, and short ends of the same pink and silver ribbons, of which the ornaments on the skirt are composed. The sleeves are short, and are trimmed on the shoulders with bows of pink and silver ribbon. The hair is arranged *à la Grecque*, and the plait in front of the knot behind is entwined with pearls: across the forehead is a *bandeau* of hair and pearls. The ear pendants and necklace are of pearls. Two bracelets, formed of gold chains, encircle each wrist.

## FASHIONABLE HEAD-DRESSES, &amp;c.

Fig. 1.—Turban of white crape, chequered with gold; the hair arranged *à la Madonna*.

Fig. 2.—Dress hat of white crape, trimmed with painted ribbon, and branches

of willow; the hair in full clusters of curls on each side of the face.

Fig. 3.—Opera hat of pink crape, placed very backward, and adorned, under the brim, with bunches of field-flowers; a veil of rich white blond thrown carelessly over the back of the hat.

Fig. 4.—Vienna toque, formed of puffs of gauze ribbons, with an elegant and full plumage of white feathers, playing in various directions. This head-dress is placed much on one side; and one feather reclines on the throat, on the side which is brought down.

Fig. 5.—Evening Head-dress of hair, much elevated on the summit, entwined with pearls and gold beads; very full curls next the face on each side. Every puff of hair on the top of the head is enriched with pearls. Wheat-ears of gold and pearls are placed in *bouquets* on each side of the head, and a row of gold beads crosses the forehead, *en bandeau*.

## GENERAL OBSERVATIONS.

ON

## FASHIONS AND DRESS.

LONDON, at this season of the year, affords a moving spectacle the most resplendent and diversified. The Opera, and all the other theatres, hold forth their attractions, in a spirit of emulation the most laudable, as it succeeds in amusing their munificent patrons, and gratifying the taste of the scientific, by a representation of all that music, splendid spectacle, and historic art can supply. At the Italian Opera may be now seen, almost every box filled with the most beautiful and distinguished females. Fashion there holds her empire. Diamonds, plumage, flowers, the latter wanting only their native odour to make them pass for the real treasures of Flora, adorn the heads of the fairer part of the audience. At our two great national theatres, a different style of *parure* is displayed, but, nevertheless, equally elegant. Evening parties are gay, and the costume luxuriant. The exhibitions and fashionable shops present a charming variety of half dress; and the ball-room exhibits a style of elegant simplicity, accompanied by taste, and sometimes splendour.

High dresses, of *gros de Naples*, seem



yet to be preferred before pelisses in out-door costume: they are of light colours, and very often striped, with a tint two or three shades darker. At the commencement of May the weather was uncertain, and Cachemire shawls were, as is usual at this season, much worn. In carriages, however, when the temperature was mild, these envelopes were thrown aside, and discovered the high dress very elegantly made, with a collar *en paladin*, over which depended another collar of the Maltese kind, of fine lace; and one of the new elegant cravat-scarfs encircled the throat. These appendages to out-door covering are extremely beautiful; they are of a rich, but very soft silk, and are striped, crosswise, in the most lively and charming colours. A high dress of coloured poplin, with one of these cravat-scarfs tied round the throat, forms a very favourite attire for the promenade. Peleries the same as the dress are very general. It is, however, expected that pelisses will soon take place of these dresses.

We find it difficult yet to reconcile ourselves entirely to the shape, or the extended magnitude of the bonnets: they are, nevertheless, trimmed with much taste, and, to some faces, which it may be difficult to disguise, they may, perhaps, be pronounced becoming. We have just inspected one which was made for a lady of fashion, a tolerably pretty woman; but the bonnet certainly looked better at the *Magasin de Modes*, than on her head: it was of a beautiful ethereal blue *gros de Naples*, and was very tastefully trimmed with blue and steam-yellow ribbons: two strings confined it slightly under the chin, one blue, the other yellow. An Esterhazy coloured bonnet, lined and trimmed with pink, of the same shape as the above, is also very fashionable; and the two bonnets were made by a milliner very famous for her taste and invention, and the high patronage she enjoys, at the court end of the town. The Leghorn and straw bonnets are yet but tardy in their appearance, and it is thought that silk bonnets will be much more prevalent this summer than any other kind. There is novelty, however, in the shape of the present Leghorn bonnets, which are simply trimmed

with ribbons of lively colours, richly striped, and beautifully variegated.

The most prevailing dresses for *demi-parure* are of plain silks, when in *gros de Naples*, and striped sarcenets: these stripes are often of satin, particularly when the material is of a dark colour. The plain silks are very much admired when of a corn-flower blue, or of *feuille-morte*; and are trimmed at the border with broad bias folds, vandyked at the upper part, and edged with silk *passementerie*. The striped sarcenets being lighter, and sitting more close round the form, have a fuller sort of trimming, such as flounces cut in bias, edged with narrow *rouleaux* of satin, and headed by one very full *rouleau* of the same material; the *corsage* and back finished by *fichu* robings. We saw a very beautiful dress at the Opera, of black *crêpe-Aérophane*, richly adorned with bugles in foliage; a row of which went down each side of the robe in front, and the border was superbly finished in the same sort of work, but more than double the breadth of those ornaments which were down the sides. The body was *à la Vierge*, and the dress was worn over a white satin slip. We do not believe the lady who wore this splendid dress was in mourning, as, among the very fine pearls which adorned her hair, were mingled a few rose-buds, and the gallery of the comb that fastened up her tresses, was of beautifully wrought gold. A favourite dress for evening parties is of white *tulle* over white satin, with the border trimmed with a double row of deep Vandykes, in satin. Dresses, trimmed in a similar manner, of these materials, are much in request for the ball-room. At a dinner party we saw a young lady in a dress of ethereal blue gauze, with a broad triple stripe of satin of the same colour: the body was *à la Vierge*, and ornamented round the tucker part, with Vandykes of blue satin, which ornaments headed the upper flounce of two, that surrounded the border of the skirt. The sleeves were short, and moderately full. Dresses of striped *barege*, and beautifully figured chintzes, ornamented with coloured ribbons, or *passementerie*, are much worn in morning dress, or in retired home costume: and, with young persons, white

muslin dresses are in high favour for family dinner parties, and social friendly meetings. These muslin dresses are very beautifully embroidered on the flounces, bodies, and sleeves; and *fichu* braces and sashes are added, of broad coloured satin ribbon.

Turbans are very much worn at evening parties. We do not greatly approve the party-coloured rage so predominant, at present, in the ladies' head-dresses; but we could not refrain from admiring one we saw completed for a lady of distinction, and of acknowledged taste in dress. It was of Macassa brown, and amber satin; the shape was beautifully becoming, and over the turban was tastefully scattered half open damask roses. Caps, entirely of blond, of the most expensive and rare description, are in high favour for receiving dinner parties at home. The flowers, which ornament these head-dresses, are of the most beautiful kind; and nothing can be imagined more exquisite than the manner in which they are grouped together; for they are, at once, richly clustered, and yet devoid of every thing the least heavy in their appearance. A profusion of them adorns the head-piece and crown of the cap, which is in the cornette style, and fastens under the chin with a ribbon, the prevailing colour in the flowers, by a bow on the left side. Other caps for home dress are not quite so tasteful: they are of *tulle* and blond; and every colour that the sun ever shone upon is mingled together in ornaments of narrow *rouleaux* of satin, bows of ribbon, tulips, and every other gaudy flower. These accessories, last-mentioned, it is true, are but thinly scattered, and the cap, when well put on, looks better than might be imagined. Bows of ribbon, and puffs of gauze ribbon, intermingled with blond, are much worn at those little parties whence ceremony is in a great degree banished. The hair is very charmingly arranged for the dress party, and moderate in its elevation; the curls of a more becoming size next the face, and the hair in front arranged *à la Fantasia*, much fuller on one side than the other. The Apollo knot, formed of three or four puffs of hair, which, though seen in front, recline more, as they should do, towards the back of

the head, than those three-wired puffs, which were ridiculously perched on the summit, in front, two or three months ago. There are ladies, however, who yet retain this absurd fashion, and, we are sorry to say, they are not regarded as being any wise singular or *outré* in their *coiffeure*. A very few single flowers, detached from each other, sometimes are seen decorating the ringlets of very young ladies: they are of the spring kind, and the lover may be pleased to see that *heart's-ease* is not forgotten. Married ladies, who are accustomed, when full dressed, to wear their hair without turbans or dress hats, ornament their heads much with diamonds or pearls; feathers are worn, but we do not find them in very general request; in the dress hats, and *berets*, for evening parties, they are chiefly conspicuous.

The favourite colours are amber, pink, Macassa brown, corn-flower, and ethereal-blue, steam-yellow, violet, and Esterhazy.

### Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN  
COSTUME.

By a Parisian Correspondent.

#### COSTUME OF PARIS.

THE salon of painting, in drawing together a crowd of fashionables of both sexes, may now be deemed a proper criterion for the style of *demi-parure*; and the preparations making for two or three distinguished marriages, among my own acquaintance, will enable me to give you a very correct detail of all that is elegant and modish in "our good city of Paris."

The high dresses now worn for the promenade, have generally the addition of a Cachemire *sautoir* tied round the throat; when the weather is cold, this is always of a bright red, and is judiciously crossed over the chest; preventing those colds, which, when caught at the commencement of spring, are too often known to be fatal. Many ladies have appeared in very elegant pelisses of beautiful spring colours: they are of *gros de Naples*, and are ornamented with colours strikingly different from those of the pelisse; the



collar stands up, and two narrow pelerine capes fall over the shoulders. *Déshabille* pelisses, for the morning walk, have very wide sleeves; and the pelerine capes are cleft on each shoulder, so that they may not conceal or repress the immense fullness of the sleeves at the top. The most fashionable riding habits are of Navarin-smoke colour. The *corsage* turns back with broad lapels, and discovers a shirt, laid in small plaits, and fastened by buttons of gold enamel; the collar is brought so high that it lies on each cheek; the cravat is of black silk. Pantaloon of dimity, and half-boots of Turkish satin.

The brims of the new Leghorn hats are so large, that a *merveilleuse* is obliged to put it on one side before she can enter her carriage. These hats are generally ornamented with one long green feather of the weeping willow kind, or three ostrich feathers, grouped together in the form of a *fleur-de-lis*. Some hats of white chip have a broad band placed round the top of the crown, the ends of which join together at the base of the crown, behind: there they are fastened by a bow of painted ribbon. A wreath of white thorn, not full blown, completes the trimming. In the morning it is customary to wear figured sarcenet bonnets, in large chequers of canary-yellow, on a white ground; a broad white blond, forming a demi-veil, is placed at the edge of the brim. Notwithstanding the above intelligence, it must be confessed that the fashions for the summer hats and bonnets remain yet undecided: the bonnets are, at present of a fancy kind, yet they are as graceful as they are elegant. I have particularly admired one of this sort made for one of my young friends, just become a bride, to pay her first morning visits in; it is a white bonnet, ornamented with gauze ribbons, richly spotted with white satin.

I saw a very pretty young married lady at the *Théâtre Italien*, in a dress of white gauze, trimmed with two festooned flounces of rose-coloured silk. The *corsage* was in Greek drapery, and all the plaits on the shoulders were gathered up, and clasped by a pearl brooch, an ornament that also upheld the little draperies which formed the short sleeves. The waist was encircled by a friar's belt of

rose-colour, wound three times round the figure, and tied on one side. At select evening parties, dresses of white flock-gauze are much worn: they are figured in broad flock stripes on a clear ground; a very broad hem, or a bias fold, constitutes the chief trimming on these gowns. When pelerine collars are worn with dresses, the upper part is trimmed with embroidered *tulle*, and a very broad hem. At concerts, and at the theatres, the most elegantly dressed females are generally habited in gowns of coloured poplin: some of them are figured, in stripes. The *corsages* of these dresses are hollowed out in front and at the back, forming a V. By means of these incisions, the fine narrow lace tucker of the *chemise* is discovered. The skirt of the dress is trimmed with two bias folds; that at the part next the shoe, is set on in the manner of a flounce. The sleeves are white. The favourite materials for dresses, and which appear *en foule* at the salon, are poplins, trimmed with very deep flounces, dresses of *gros de Naples*, embroidered in various shades, Cachemires and chintzes. White dresses of *gros de Naples* frequently have painted on them flowers and figures in the Persian style.

Turbans of *gaze-lisse*, half white, half rose-colour, tied under the chin on one side, by a white ribbon, terminated by pearl tassels, constitute an elegant head-dress for concerts, or the *Théâtre Italien*. The dress hats are often of coloured crape, of light and lively tints, and on these are placed about a dozen white feathers. The blossom of the flax, or hemp, a very small blue flower, is to be found at every artificial florist's, of all the colours in the rainbow. These blossoms are favourite ornaments when the hair is well arranged, to be mingled among the curls and bows. They are also placed on small blond caps and dress hats.

Among our favourite colours, a new green has made its appearance, called *peau de serpent*: it is very much like Nile water-green. The other colours most in request, are pink, Swedish blue, yellow, Navarin-smoke, and chestnut brown.

The most fashionable neck-chains are formed of separate lozenge-diamonds, of beautiful enamel, linked together by delicate gold chain-work, or beads of gold.

## Records of the Beau Monde.

FASHIONS FOR JULY, 1828.

### EXPLANATION OF THE PRINTS OF THE FASHIONS.

#### SUMMER WALKING COSTUME.

A DRESS of embroidered muslin, of a light saffron-colour, bordered with a broad bias fold, headed in *languette* scallops, edged with a narrow *rouleau*-binding of satin, the colour of the dress: above this are branches of fern beautifully worked in white raised embroidery. The sleeves are *à la Marie*, and are confined only in the middle of the upper part of the arm above the elbow, by a band, the same as the dress; and at the wrists by a very broad cuff of satin, with five buttons on the outside of the arm. A pelerine is worn with this dress, of fine clear muslin, trimmed with the same, with a delicate, light embroidery of hortensia-colour, just above the hem. This pelerine is of the *fichu* shape, the ends brought together in a point in front, and fastened all the way down at equal distances, by rosettes of ethereal-blue ribbon. A small double frill surmounts the pelerine at the throat. The hat is of white chip, trimmed with ethereal-blue sarcenet, and ribbon of the same colour, with strings floating. Pearl-grey half-boots of corded *gros de Naples* complete the dress.

#### MORNING PROMENADE DRESS.

A TUNIQUE-PELISSE-ROBE of white jaconot-muslin; the front and border ornamented with vandyke points of the same material, doubled; the vandykes pointing downwards; round the border are seven rows of these ornaments, and up the front of the skirt, in the Bavarian style, which, together with the border, form the tunic, rows of points are placed above each other, yet without falling over, so as for the upper row to touch that beneath. The sleeves are *en gigot*, with *mancherons* in pointed scallops, of fine Honiton lace; and a pointed cuff finishes the sleeve at the wrist, ornamented with vandykes, to suit the trimming on the robe. The body is made with double *fichu*-lapels in front

of the bust, edged with narrow lace, and surmounted at the throat by a double ruff of lace. A bonnet of rose-coloured *gros de Naples* is trimmed with the same coloured ribbon, chequered with green, and a slight ornament of sarcenet of the same hue, *en fers de cheval*. A rosette of ribbon is placed under the brim over each temple, of the same kind as the bows and strings, which latter float loose. The hat ties under the chin with a *mentonnière* of quilled blond.

#### EVENING DRESS.

A DRESS of fine India muslin, embroidered in willow-green branches of delicate foliage over a broad flounce; the edges of which, and the head, are richly worked in the same manner, in the form of short shrubs. The body is made *à la Circassienne*, with the waist encircled by a pointed zone of green silk. The sleeves are *à la Marie*, with the fulness confined by separate bands of green silk; and at the wrists by broad Hindostanee bracelets of gold, clasped by a large emerald. A hat of white chip is worn with this tasteful dress, which, to borrow a phrase from the painters, is all in good keeping, with the beautiful associations of green and white: this hat is without strings, and is slightly ornamented with green and white ribbon, while an elegant plume of white *marabout* feathers, tipped and edged with green, plays gracefully over the crown, and a part of the brim. A scarf of white and green sarcenet, the stripes of green across; the scarf wound slightly round the neck, and falling over the dress in tasteful drapery. The jewellery adopted with this costume consists of an antique emerald brooch in front of the bust, and a gold neck-chain.

#### CARRIAGE DRESS.

A DRESS of striped *gros de Naples*; Pomona-green, on a white ground. The body made in the Anglo-Greek style.



The skirt has a double flounce; each division cut in very large, deep, and distinct points, which are bound with pomona-green satin, and headed by a row of small points, standing up, and finished in the same manner. The sleeves are of a novel kind; very much puffed out at the thicker part of the arm, and surmounted at the shoulders by pointed *mancherons*, bound with satin, to correspond with the flounces on the skirt. The fullness of the sleeve is confined by one band above the elbow; and beneath the elbow to the wrist, the sleeves fit close to the arm, and are finished at the wrists by white satin points, à l'Antique, bound with green satin. Next the hand is a plain gold bracelet, fastened by a white agate brooch. The hat is of white chip or satin, with long strings, floating loose, of broad white gauze ribbon: the crown is ornamented by a full *bouquet* of double garden poppies; and a white demi-veil surrounds the edge of the brim, which is turned up over the crown, on the left side.

#### GENERAL OBSERVATIONS

ON

#### FASHIONS AND DRESS.

THOUGH we rather blame our fair countrywomen for copying almost too implicitly the style of French costume, we must say, that, amongst the younger part of our nobility, and those of the higher orders of gentry, a certain chastened originality of English manner in dress is observable, which imparts to the modest and graceful *tournure* of a British lady her own exclusive, national feature of attire, united with foreign grace and tasteful fancy; thus forming a happy combination for the toilet of a modern *belle*.

Out-door appendages, for the carriage or for walking, consist now chiefly of pelerines of all sorts, of shawls of Chinese crape, or of throat-scarfs, over a high dress. The *canexou-fichu* spencer, too, is greatly in request, particularly at morning exhibitions. This is generally of *tulle*, trimmed round with a quilling of the same material, or of fine muslin, richly embroidered, or trimmed with a profusion of costly lace. The *colerette*-pelerine, without ends, is also much worn

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—usually of lace, splendidly trimmed with the same material. In the evening, for the carriage airing, or the promenade, if the weather be at all chilly, we have observed some pelerines of black velvet; and those of the same as the silk dress, with which they are worn, are very prevalent. A beautiful pelisse, for the summer, of Parma violet-coloured *gros de Naples*, has just been presented to our inspection: it is lined throughout with white sarcenet, and two pelerine capes, elegantly scalloped, hang over the back and shoulders. Very beautiful shawls of real Cachemire, are now the favourite envelopes on leaving an evening party. They are of a yellow, approaching to that of the bird-of-Paradise, and are flowered all over, in a running pattern of various colours. The borders are varied, likewise, and are not very broad. Pelisses do not promise, this summer, to be very general; though they will never be unfashionable.

The hats and bonnets increase in size, with the exception of straw and Dunstable, which, being tied close down, are not, in appearance, so enormous, except when the straw is in the shape of the large round pilgrim's hat, and then they are frightful. The fine expensive Leghorn is now fairly put to flight. We regret not its decline of favour, as we would wish foreign articles to be as much exploded as possible; and our own straw fabrications employ a number of native female hands. A straw hat, or bonnet, for a modern lady cannot now be too coarse; such are the caprices of fashion. We must say, however, that we prefer the fine Dunstable, which, when tastefully trimmed, has a superior, and far more becoming appearance than any Leghorn head covering. But silk, and transparent crape dress hats, for the carriage, or the fashionable morning lounge, bear away the palm of favour; and were they not so large, their ribbons so broad and profuse, and, in every respect, so loaded with finery, they are finished with great taste, and are some of them extremely elegant. We were particularly pleased with one we saw, on a lady of high distinction, at an exhibition of paintings, a few mornings ago. It was of pink crape, and was ornamented, tastefully, but not

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profusely, with a plumage of white *marabouts*. The hat was round, and was placed backwards, and much on one side; the hair profusely dressed in clustered curls. It is true, it had the advantage of being placed upon the head of a very lovely young female; but, as her form was slender, and the hat very large, with the large curls spread out to fill up the vacancy, her head appeared much too large for her body. Another hat, of the bonnet kind, at the same exhibition, was so wide, that, as the rooms were crowded, it was very difficult to be able to pass it. It was of French-white satin, figured *en treillage*; a superb blond, of immense breadth, surrounded the edge of the brim, which, for the fair wearer's convenience, was pinned up in front. Very rich and handsome broad ribbons, of a Greek pattern, in steam-yellow and blue, formed the bows and strings. Bonnets of the Tuscan grass, very much in appearance and colour like Leghorn, increase daily in favour: they are in the cottage shape, are often trimmed with ornaments of the same material as the bonnet, *en bateaux*, bound with spring-green, or some other lively and light colour, and crowned with a profusion of garden flowers. These bonnets are well calculated for walking costume; but, at the fashionable morning lounges, amongst the splendidly-dressed women of the present day, they have rather too retired an appearance, and the silk hat, or bonnet, even without flowers, has a much more distinguished effect.

Dresses of coloured lawn, Cyprus crape, and silk, are very prevalent: the latter, either in *gros de Naples*, *gros des Indes*, or *gros d'Été*, were never before, we believe, in such general favour: those of coloured lawn are often trimmed at the border with one very broad bias fold of black or dark-coloured satin, which is scalloped at the head: producing, not a bad, but certainly, a very whimsical effect. Striped silks, with two flounces and made extremely full in the skirt, are much in request for half dress; and the *gros des Indes*, of a beautiful bright pistachio-green, is greatly admired for dinner parties. When home dresses are of *gros de Naples*, they are generally of some unobtruding and serviceable colour; such

as spinach-green, olive-brown, or stone-colour; the trimming at the border of such dresses is very simple, consisting, often (and the ornament is novel) of a broad piece of silk, laid in folds, and then drawn together in oblong, and rather flat, puffs; over which is entwined an embossed chain-work of satin, the same colour as the dress. The body is made partially low, wrapping over the front *à la Circassienne*, and the sleeves full, *à la Marie*, confined only by one band, just beneath the elbow. At the wrist is a very broad plain cuff, made to fit tight, and buttoning on the outside of the arm with six small buttons of mother-of-pearl. Chintzes, in various patterns, but the most predominant ground, a bright yellow, are in universal favour for home dress. White and coloured plain muslins are equally admired, at all times of the day. We have seen some evening dresses of fine sprigged lace, over white satin; and white *tulle*, and coloured crape, are the favourite articles for ball dresses.

Puffs and bows of broad gauze ribbon, richly striped, form a very becoming head-dress for young ladies, either single or married. When the hair is good, and the colours of the ribbons are suited to the complexion, there is no head-dress of so simple a kind, that can be more attractive. We are astonished that dress-hats should be allowed in the dress-circle at the theatres, when even *small* hats, quite *à l'Arcadie*, were not suffered a few years ago to enter those boxes. There is hardly room for three ladies, in a front row, with their enormous hats; and it is impossible, when seated behind them, to behold any thing on the stage. These hats, however, loaded with plumage or flowers, prevail much at all evening entertainments. We are happy, notwithstanding, to find the hair arranged now in a very elegant and becoming style; and the *déshabille* caps are tastefully ornamented with beautiful ribbon and a few flowers. There is little variation now in the *coiffures*; the hair, exquisitely arranged, and but very slightly, if at all, ornamented. For the full dress evening party, diamonds, pearls, and plumage, with dress hats or turbans for the matronly *belles*, form the chief head-dresses. At evening concerts, the *coiffure* is, generally, it should be *always*, light,





MORNING PROMENADE DRESS. SUMMER WALKING COSTUME





CARRIAGE DRESS.

EVENING DRESS.



though rich, devoid of all that superfluity of ornament, which, if the room be crowded, has been always found, to a nice ear, inimical to the harmony of sound.

The favourite colours, are spinach-green, pistachio-green, ethereal-blue, pink, yellow, of every hue, stone-colour, and olive-brown.

### Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN  
COSTUME.

By a Parisian Correspondent.

#### COSTUME OF PARIS.

It is now the fashion, among people of distinction, to pay by subscription, for the privilege of walking in Tivoli on a morning. If the dust is troublesome in the Bois de Boulogne, and they wish to chat as they walk, without being seen by every one, as at the Tuileries, they repair to this magnificent garden.

At this promenade a lady is generally seen in a *dishabille* pelisse, either of cambric or of jaconot muslin, trimmed with India muslin, laid in very small plaits; or else embroidered, and the muslin quilled round, in very large flutings. In half-dress, the ladies wear a *canezon* of English muslin, either striped or chequered. The skirt is of coloured printed muslin, the ground blue or rose-colour, with flowers. A small *colerette*-pelerine is worn with this dress, *en pierrot*, and is of white painted Indian taffety.

The hats generally worn at these promenades at Tivoli, are of Leghorn, and are ornamented with green foliage.

Bonnets of undressed lawn are expected to be much worn in the country: they are ornamented with broad green ribbons and field-flowers. Instead of the fancy straw hats generally so much in request during the warm weather, a new fabrication is preferred, of silk, which is white, with chequers of straw interwoven with the silk. They are usually trimmed with ears of corn, coquelicots, and grass, placed obliquely in front of the crown. Gauze ribbons, both white and lilac, are the most admired on white chip hats; they have four strings, two underneath the brim, which tie; the two others descend, one

from the edge of the brim, the other from the summit of the crown, and float loose. They are ornamented either with a Russian plume, or a willow feather of two colours, lilac and white. Hats of white watered *gros de Naples* are trimmed with puffs of ribbon, white and rose-colour, and with flowers; the ribbons extremely broad. I have seen some white chip hats, with very large brims, which were ornamented with red poppies, and white poppies with their green foliage. Between the flowers were puffs of gauze ribbon, on which were painted small poppies of three different colours. A very pretty bonnet has appeared, made of pink ribbons sewn together, and ornamented with bows of the same: it is trimmed round the edge of the brim with a full *ruche* of white blond; and is tied down with a *mentonniere* of quilled blond.

Among the dresses for morning and home costume, I cannot help citing one worn by a charming young Marchioness: it is of fine, and beautiful Indian chintz, with an elegant Persian pattern of flowers. It is trimmed with one very deep flounce, bound with an ornament comprising all the different shades of the various flowers: the full sleeves are in three divisions, formed by bands of six rows of *possementerie*, set very close together, and combined of suitable colours to the dress. The *corsage* has folded drapery over the bust, and across the back. A dress of India muslin is also well worthy of admiration; it is white, and is trimmed at the border with one broad flounce, worked in feather-stitch in wreaths of ivy. This flounce appears to be separated, at equal distances, by a sort of *gerbe*, composed of branches of ivy embroidered on the skirt, and these ascend as high as the knee. The *corsage* is *à la Niobe*, entirely covered with embroidery, representing branches of ivy, which are all united together under the sash in front of the waist, forming *gerbes* on each shoulder. On every division of the full sleeves is a *bouquet* of ivy. A dress of painted *gros de Naples* is extremely elegant: it is trimmed with a broad flounce, laid in full plaits. The white sleeves are long, and very full, and are of Alençon point lace. Some dresses have been seen for *demi-parure*, of muslin, all of one colour, on which are embroidered

white *bouquets*. They have often a pelerine, the same as the dress.

Dress hats, when worn as *coiffures* for the evening party, &c., are of crape, of two different colours; and have two or three plumes, composed of feathers of the bird-of-Paradise and of the heron. Two of these plumes are placed upright against the crown, the other on the left side: under the brim, on the right, are a few feathers disposed like a fan. The rest of the ornaments are composed of rosettes of crape, edged with narrow blond. Another evening dress hat, equally elegant, is of white chip: it is placed very backward, and very much on one side. It is ornamented under the brim by gold flowers, which lie on the hair, while on the hat

are five white feathers, mixed also with branches of gold; a band of straw surrounds the crown, and is adorned with a row of gold buttons. This hat, which has neither ribbons nor strings, is adapted only for a full dress party. Turbans are often of a gold and silver tissue, and are ornamented with feathers of various colours; but those are most admired which are formed of silver gauze, on which are brocaded *bouquets* of divers colours. When only a plume of feathers adorns the hair, *en grande parure*, the feathers are of two colours, generally pink and white.

The favourite colours are lilac, rose, flame-of-burnt-brandy, straw-colour, jessamine-leaf-green, bird-of-Paradise-yellow, and Navarin-smoke.

## Monthly View

OF

NEW PUBLICATIONS, MUSIC, THE ENGLISH AND FOREIGN  
 DRAMA, THE FINE ARTS, LITERARY AND  
 SCIENTIFIC INTELLIGENCE, &c.

NUMEROUS have been the works published relating to Mexico, within the last three or four years; but, more or less, they were all tainted with one original sin: they had been written by persons travelling post haste, as it were, through the country; their authors, many of them, possessing very humble powers of observation, even had they enjoyed every facility. "*Mexico in 1827, by G. H. Ward, Esq., His Majesty's Chargé-d'Affaires in that Country, during the Years 1825, 1826, and part of 1827,*" in two very thick octavo volumes, is a production of a character altogether different. Residing in the country nearly three years—enjoying, from his official capacity, the best opportunities for obtaining information—and possessing a well-cultivated, well-disciplined mind, and no mean talents for composition, Mr. Ward has been enabled to supply what has long been a *desideratum*—a general and comprehensive view of Mexico as it really exists. Respecting the mines, in particular, his knowledge is extensive, and apparently accurate; and, notwithstanding all that has been alledged to the contrary, his opinion, as to their value, is

extremely favourable. "It is possible," says he, "that on a closer examination of the subject, we might find that the expectations of 1824, and the despondency of 1828, originate in the same cause—namely, a want of proper data for the regulation of our opinions; and it is the hope of being able to supply these data, with regard to one very interesting portion of the former dominions of Spain, that has induced me to undertake my present task."

Further, in his preface, Mr. Ward observes:—

I never have possessed a single mining share; yet, from circumstances stated in the body of my work, I have perhaps seen more of the mines of New Spain, and am in possession of more data, with regard to their former produce, than the majority of those whose fortunes depend upon the result of the present attempt to work them by foreign capital.

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Convinced that publicity ought to be desired by all the mining companies, as the only security against those suspicions by which their credit has been so frequently shaken, I have laid before the world, without reserve, the whole of the in-



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white *bouquets*. They have often a *pele-rine*, the same as the dress.

Dress hats, when worn as *coiffures* for the evening party, &c., are of crape, of two different colours; and have two or three plumes, composed of feathers of the bird-of-Paradise and of the heron. Two of these plumes are placed upright against the crown, the other on the left side: under the brim, on the right, are a few feathers disposed like a fan. The rest of the ornaments are composed of rosettes of crape, edged with narrow blond. Another evening dress hat, equally elegant, is of white chip: it is placed very backward, and very much on one side. It is ornamented under the brim by gold flowers, which lie on the hair, while on the hat

are five white feathers, mixed also with branches of gold; a band of straw surrounds the crown, and is adorned with a row of gold buttons. This hat, which has neither ribbons nor strings, is adapted only for a full dress party. Turbans are often of a gold and silver tissue, and are ornamented with feathers of various colours; but those are most admired which are formed of silver gauze, on which are brocaded *bouquets* of divers colours. When only a plume of feathers adorns the hair, *en grande parure*, the feathers are of two colours, generally pink and white.

The favourite colours are lilac, rose, flame-of-burnt-brandy, straw-colour, jessamine-leaf-green, bird-of-Paradise-yellow, and Navarin-smoke.

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## Records of the Beau Monde.

### FASHIONS FOR AUGUST, 1828.

#### EXPLANATION OF THE PRINTS OF THE FASHIONS.

##### MORNING DRESS.

A *PELISSE* of plain white jaconot muslin, with a simple broad hem at the border. The body, *en gerbe*, and the waist encircled by a cambric belt. Sleeves, *en gigot*, very wide, and terminating at the wrists by antique stiffened points of cambric, surrounded by a quilling of thread *tulle*. *Pelerine*, the same as the *pelisse*, edged round with a double frill trimming, laid in very small plaits, and surmounted by a broad stiffened ruff of clear muslin, which is divided by a blue silk *sautoir*, richly brocaded at the ends, in various colours. The hair is arranged in very full clusters on each side of the face.

When this dress is worn at the morning promenade, a white chip hat is added, like that represented in our engraving, trimmed with very broad white ribbon, striped with blue and scarlet, and an ornament on the crown of blue gauze spotted with scarlet and yellow. The strings float loose. The slippers worn with this dress are of bronze kid, tied *en sandales*. The gloves are of yellow kid.

##### PUBLIC PROMENADE DRESS.

A dress of azure-blue taffety, finished at the border by a broad hem, headed by two very narrow pointed flounces, falling over each other, and forming a kind of *rûche*: the points are bound with blue satin, of a shade darker than the dress, and headed by a narrow *rouleau* of the same. The *corsage* is *à l'Enfante*, and is confined round the waist by an elastic belt of blue silk, fastened in front, by a buckle of gilt bronze. Sleeves, *à la Marie*, the fulness confined at intervals by bands of blue silk, with a very broad cuff at the wrist, and gilt bronze bracelets, fastened by an onyx brooch. A pointed *pelerine* of *tulle* is worn over this dress, trimmed round with blond, and fastened in front of the throat by a rosette of white ribbon, edged with blue. A hat of Tuscan grass,

lined with azure-blue, and trimmed with white ribbon, edged with blue; and a bunch of blue-bells, placed on the right side of the crown. Parasol of Egyptian-sand-colour, and boots of kid of the same colour.

##### EVENING DRESS.

A dress of white crape, beautifully embroidered in various colours, forming a broad border, on a hem which turns back, with points at the edge, finished by a narrow *rouleau* of white satin. The embroidery consists of beautiful wreaths of natural flowers, falling in elegantly drooping branches, from one continued wreath, just beneath the points above described. The *corsage* is *à la Sévigné*, and is of white *gros de Naples*, with crape drapery across the bust, which is drawn together in the centre by an antique brooch of jewellery, formed of gold rubies, and turquoise stones. The sleeves, though they are *à la Marie*, come only just below the elbow, where they terminate in a double ruffle of blond.

A *béret* of gauze constitutes the head-dress, which is white, with spots of ruby, and of emerald-green. *Aigrettes* of feathers, of the same colours, are tastefully disposed on the *béret*, as ornaments. The ear-rings are of rubies, and the necklace is of very delicate chain-work of gold, in festoons, which are each caught up, alternately, by a ruby and a turquoise stone. The bracelets are of gold, fastened by a large turquoise, set round with fillagree gold.

##### WALKING COSTUME.

A dress of celestial-blue *batiste*, with a very broad hem at the border, surmounted by a pattern of very dark-coloured flowers and foliage. Over this is worn a white muslin *canezou*-spencer, with sleeves *à la Marie*; the fulness confined at equal distances, and the sleeve terminating by a





MORNING DRESS.

PUBLIC PROMENADE DRESS.





EVENING DRESS.

WALKING DRESS.



very broad cuff, with a row of small buttons placed on in bias on the outside of the arm; at the throat is a very full, stiffened French ruff of clear muslin, and a kind of *sautoir*, formed by a broad ribbon, painted in various colours on a white ground, and bound with blue. An Esterhazy-coloured bonnet of *Gros de Naples*, trimmed with pale pink ribbon. Shoes of black kid, with gaiters the colour of the dress.

#### A CHILD'S DRESS.

A short frock of pink striped gingham, over a pair of cambric pantaloons, double frilled, with broad muslin round the ankles; the frills richly embroidered at the edges. Very full sleeves at the upper part of the arm, and fitting close below the elbow. A round pelerine, fastening behind, is frilled all round, and surmounted by a ruff. A small silk *sautoir* divides the pelerine from the ruff. Round hat, of fine straw, lined with pink, and trimmed with pink and white ribbons.

#### GENERAL OBSERVATIONS

ON

#### FASHIONS AND DRESS.

THOUGH the town is not quite so full of fashionables belonging to the higher orders, as it was last month, there are grand dinners, routs, and musical parties, which, with the attractions held out at our public spectacles, draw together crowds of well-dressed women. This enables us to present our readers with the engravings of some novel costumes, and also to describe, for their information, several elegant changes adopted for the summer toilet.

For the evening promenade, and for public spectacles, though silk pelisses of beautiful summer hues are still in request, they do but partially appear. The elegant *Zephyr-barége* scarf, the muslin *canexou* spencer, and the rich gauze *sautoir*, splendidly brocaded, in various colours, and exquisite patterns, prevail over all other out-door additions to the truly elegant dresses worn beneath. The summer pelisses most in favour seem to be either of parma-violet, or a lovely green, the colour of the mignonette leaf. They are made very plain and simple, and tie down

the front of the skirt with bows of ribbon, of the same colour as the pelisse. The sleeves are not nearly so wide as they were last summer, and the *mancherons* are very narrow. This change is for the better, especially as it marks out the native beauty and proportion of the human form. The *mancherons* are formed of three leaves, each trimmed round with a narrow *raîche*.

Use has, in a great measure, reconciled us to the modish bonnets: they are, however, still too large; though the shapes of some hats and bonnets are really beautiful and becoming. We have seen two, in particular, which we much admired: one was of a pale rose-coloured satin, trimmed *en bateaux*, and with rosettes of black satin. These ornaments were edged with rose-colour; and at the edge of the brim was a superb black blond, broad, and of a very rich pattern. The strings that tied this bonnet on one side, under the chin, were of broad black ribbon, striped with satin. The other, truly worth admiration, was a hat, for a younger lady, of a charming blush-pink. It was ornamented with scrolls and bows of the same material as the hat, which was of *gros de Naples*: the strings, in a rich plain ribbon of the same colour, were in a loop. A small cap of blond is indispensable with this hat, for the public promenade, as it flies very much off the face. We first saw the lovely wearer of this hat among many other elegantly-attired females, at the meeting of the Horticultural Society: subsequently, we observed her at Kensington Gardens, when the addition of a superb white veil imparted much softness to her features, with a hat, which, though beautiful in itself, was of no use in shielding the face, either from the sun or the public gaze. For the carriage we see frequently very large bonnets and hats of satin, of a French white. These have all the addition of white blond at the edge of the brim, and are ornamented either with very large double garden poppies, in full bloom, or a beautiful plume of *marabout* feathers; white, tipped with pink, lilac, or blue. These beautiful hats are moderate in size, compared with the present rage. Formerly we should have found them very large, but their shape is charming, and, when well put

on, they are extremely becoming. Leghorn, fine Dunstable, and the coarse, rustic cottage straw, are the materials for sea-side morning bonnets, and rural retired walks. The latter have merely a ribbon round the crown, whence are formed the strings which tie this very homely bonnet under the chin. The fine Dunstables are trimmed with more taste: striped ribbons of various colours, or two differently coloured, and sewn together, are fancifully disposed with bows about the crown, and the bonnet is generally lined with satin of the colour predominant in the ribbons. On Leghorn hats and bonnets, are often seen flowers mingled among the bows of ribbon, which is usually very broad, and of a Greek pattern. Transparent bonnets, either of crape, or stiffened net, are now confined solely to the carriage.

The dresses form a most pleasing variety. Washing materials of every kind, from the slight sarcenet, of fast-standing colours, to the lively chintz, both of Indian and home manufacture. The white muslins, for half-dress, and friendly dinner parties, are often richly embroidered; and when the plain jaconet is worn in home costume, it is frequently finished at the border by three broad bias tucks, each headed by coloured *passementerie*; with the body and sleeves trimmed in a corresponding manner. The chintzes for morning and home dress are very beautiful: the ground is often of stone-colour; and the small patterns of delicate flowers of the most brilliant hues, are *en colonnes*, and are grouped with infinite taste. Coloured muslins are also much in request for *demi-parure*. One of these struck us much by the extreme delicacy of its texture, and beauty of its colours. The ground was of the delicate pink of the rose of Jericho, on which were printed small clouds of black and dark red. The dress was made in the old Dutch style, of equal fulness all round the waist, and extremely short. The hat worn with it—which was about four times the breadth of the lady's shoulders—and its being crowned with flaming peonies and garden poppies, indicated that the fair wearer had had just arrived from France. The broad hems, headed by Vandyke points and other fanciful ornaments, are yet in high favour at the borders of silk dresses. The

*fichu*-robings constitute the trimmings on the bust; but they have an addition we by no means admire; which is, that at the base-part of the robings are rows of mother-of-pearl buttons, from the shoulders to the sash, and also many of them on the broad cuff at the wrist. These, also, from not being fillagreed, or even painted, have an extremely paltry appearance; especially if the dress be dark, or of any conspicuous colour, such as pink, blue, &c. Among the summer silks, taffeties are much in favour. They are chiefly in unobtrusive colours, are made very plain, and are most in use, at present, for walking costume.

Puffs of gauze ribbon mingled among the hair, are in such high favour with our young ladies, that they are worn at all times of the day. Though they form a very becoming *coiffure*, they are, certainly, fitted only for the afternoon style of attire. Young married women wear very pretty caps of coloured gauze, with ribbons of a suitable, yet different tint. A white crape cap for home dress has been much admired: it has a broad border edged with blond, which turns back; underneath, lying on the hair, are puffs of pink crape; and on the cawl, and over the head-piece, are rosettes of the same material: the strings, of pink gauze ribbon, with satin stripes, float over the shoulders. Another cap, of beautifully figured blond, has a large quantity of ribbons puffed over the crown: these ribbons are of Japanese gauze, and are steam-yellow, with a narrow stripe at each edge of the most brilliant scarlet. The form of the cap is very becoming: it is something of the cornette kind, but shorter at the ears; and it is very tastefully ornamented with yellow colombines. Morning caps, for *déjaliné* costume, are of fine thread lace, and are slightly ornamented, yet with infinite taste, with coloured satin ribbon; that of burrage-blossom-blue seems the most in favour. The hair is very elegantly arranged, and the large preposterous curls no longer offend the sight. Our younger females are fond of sticking a single flower here and there, among their tresses. This has a very pretty effect at rural parties: the flowers are not only correct copies from nature, but are exquisitely scented.



The favourite colours are parma-violet, mignonette-leaf-green, steam-yellow, pink, burrage-blue, Etruscan-brown, and stone-colour.

### Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN  
COSTUME.

*By a Parisian Correspondent.*

#### COSTUME OF PARIS.

NEVER, I believe, was the mania for dress carried to the excess it is at present: no expense is spared, and even if a lady wish to be economical, and have the dresses, which, last year, she put on but once, altered to the present fashion, her *marchande de modes*, or her extravagant *soubrette*, takes care to assure her it is impossible.

Even the *canezou* muslin spencers, though universally worn last summer, are all new this season, and of a different kind. They are a most favourite out-door covering: they are left open in front, and have a square, or a round collar, no matter which; but it must be laid in numerous small plaits. Coloured skirts with these *canezous* are universal. Pelerines, scarfs, and *sautoirs* are much in favour. Pelisses, of jaconot muslin, also form a favourite out-door costume. Some are white, some are all of one colour: the *corsage* and sleeves are laid in small plaits, the latter are very wide and full; and an Indian taffety *sautoir* is tied round the throat. The border of the skirt is finished by a broad hem, a quarter of an ell in breadth: this is headed by a Greek design formed of white cotton braiding.

Every one last year was wondering how it was that a lady could keep her hat *perched* upon her head, as it was then worn. Now the question is—how can ladies prevent their hats from falling off, when they are put on quite at the back of the head, according to the present mode? You will allow us, women, then, to have some talent. Some of these large hats are now of stamped paper; the white, in imitation of chip: others are glazed, and died yellow, and have all the appearance of Leghorn. *Bouquets* of blue-bells and *coquelicots* are often seen ornamenting

straw hats. They are fastened by ribbons, on which are painted wreaths of flowers at the edges. Several chip hats are ornamented round the crown with a large crescent of crape, edged with blond: at each point of the crescent is a bunch of jessamine. This is a very favourite flower on hats, the brims of which, both above and beneath, being often ornamented with it. On some hats the flowers descend from the right side of the crown's summit, to the left of the brim's edge. Diadem-wreaths of flowers, clustered very full in the middle, are much admired on fine Leghorn hats. These wreaths are formed of roses, pinks, and jessamine. The point of the diadem ascends to the summit of the crown, and the ends are brought together on the left side of the brim, where they are united by a rosette. Holly and sweet peas, grouped together, form favourite *bouquets* on white chip hats; and on those of pink *gros de Naples*. Leghorn hats at the Institute, morning museums, &c., have been seen, ornamented with two willow feathers: on one were remarked one of rose-colour, the other of cherry-colour; the shades of the two different reds producing an original and charming effect.

Indian taffeties, spotted palmyrene, and *gros de Naples* painted in Arabic designs, are the favourite materials for dresses. White *gros de Naples*, embroidered with cherry-coloured floize silk, formed the dress of an English lady of quality, at the last appearance of your famous tragedian, Mr. Kean, and it has since been eagerly adopted by some of our most distinguished fashionables. The *corsages* of young persons are made *à la Vierge*, and lace behind: the petticoats are worn very short; and a broad hem, stitched, is the most approved manner of finishing the borders of almost all dresses, particularly for *déshabille*, or *demi-parure*. Belts have taken the place of sashes, and are fastened with a buckle, in the same manner as a hat-band. The waists are long, and much pinched in. On white muslin dresses which are embroidered, the work is higher than the knee, and consists of the richest designs, and most exquisite feather-stitch. Striped ginghams, of all colours, are worn in morning *déshabille*. I have lately seen, at the Théâtre Fa-

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vart, a very pretty female in a dress of violet-coloured cachemire-gauze ; the *corsage* was square across the bust, and cut very low on the shoulders ; with a double falling tucker of blond, so broad, that it covered the sleeves, which were short. A friar's belt of gold encircled the waist.

Head-dresses, when the wearer is not too much advanced in years, consist much in having the hair arranged in the most simple and becoming style, and very low. In the middle of the forehead, on a *bandeau* formed of a braid of hair, is sometimes placed, at evening parties, a butterfly, composed of various-coloured gems. Turbans of fine India muslin, discovering the hair behind, and ornamented in front with small gold beads. Crape *bérets*, ornamented with jessamine, prevail much in evening dress. A dress-hat has appeared at the Théâtre Favart : it was very small, of white chip, ornamented with cherry-coloured ribbon, and feathers of

the same colour. There are some feathers of the swan, and of the white turkey, which cost, at first, about ten *centimes*, or less, but which sell for twenty *francs* each, on account of the miniatures of birds and butterflies, &c., which are placed on them, in the most beautiful colours.

Those young ladies who wear only their own hair as a *coiffeure*, have it generally arranged in the following manner : at the right is a very full cluster of curls, and at the left, several ringlets *en tire-bouchons*. At dress-parties, flowers prevail more than feathers, as is usual at this season of the year ; and puffs of ribbon seem more admired than either, even on dress-hats. Very pretty caps, of blond, ornamented with flowers and ribbons, are much in favour for half-dress.

The favourite colours are green, rose-colour, blue, cherry-colour, yellow, Etruscan-brown, and Navarino-smoke.

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## Records of the Beau Monde.

### FASHIONS FOR SEPTEMBER, 1828.

#### EXPLANATION OF THE PRINTS OF THE FASHIONS.

##### WALKING DRESS.

A *PELISSE* of stone-colour muslin, lined with sarcenet of the same colour, and finished down each side the front of the skirt with points; between each point is a *bouquet* of flowers in embroidery, of black. Over the bust and back is a *canezou-spencer* without sleeves, the same as the pelisse, finished by points, the same as those on the skirt, except that the *bouquets* are left out. The sleeves are *à la Marie*, and have a deep cuff at the wrist, edged with *antique* English points, which are finished round in the same manner as those on the pelisse and *canezou*: the throat is encircled by a double ruff. A white transparent bonnet is worn with this dress, with a *ruche* at the edge, and trimmed with pink ribbon, edged and spotted with black: though the bonnet is fastened under the chin by a *mentonnière* of blond, the strings are tied carelessly by a bow on the right side.

##### SECOND WALKING DRESS.

A *PETTICOAT* of pink *gros de Naples*, with a very broad hem at the border, finished by a row of embroidery in a Greek pattern, in white floize silk. A white muslin *canezou-spencer*, buttoning behind; the body made plain, and surmounted at the throat by a double ruff. Sleeves *à la Marie*, confined only a little above the elbow with a cambric embroidered band: cleft *mancherons* fall over the shoulders, and are edged by a triple row of lace, set on full. Stiffened gauntlet cuffs, which are very broad, surround the wrists, and over them are worn gold bracelets, splendidly encased, and fastened with a cameo head. The bonnet is of Leghorn, trimmed with two differently-coloured ribbons, each plain: these are ethereal-blue and pink, with one string of each colour floating loose. A *bouquet* formed of pink stocks, and a few sprigs of "forget-me-

not," are placed in front of the crown, towards the right side, in the centre of a bow formed of blue and pink ribbons. Lapis-coloured boots of kid buttoned on one side, with mother-of-pearl buttons, are worn with this dress.

##### BALL DRESS.

A *DRESS* of pink gauze, with a rich white satin stripe. Three pointed flounces, set on rather scanty, ornament the border: one, the same as the dress, placed between two of white Japanese gauze: the flounces fall over each other, and all have the points bound with a narrow *rouleau*. The body is made slightly *en gerbe*, high across the bust, but low on the shoulders, and the sleeves are very short, plain, and full, with the stripes in bias. The hair is elevated *à la Giraffe*, on the summit of the head; but this ornamental hair, which is carried so high, is not formed of wired loops, according to the first arrangement of that head-dress, but consists of innumerable curls in raised clusters, confined by narrow platted braids, which by being twisted round, support, and keep them firm together: at the base of this elevation is a wreath of large, full-blown, blush roses; the hair in front is parted on the forehead, in very full curls, though not large, over the temples, and short at the ears. Madonna braids are next the face, and the curls beyond. The ear-pendants are of pearls, but not very long; and the necklace is *à la Solitaire*, formed of depending pear-pearls, from festoons of gold, in light chain work. The bracelets consist of two rows of gold beads, clasped with a cameo.

##### EVENING COSTUME.

A *DRESS* of turquoise-blue sarcenet, with two rows of points round the border, set on flounce-wise: these points are trimmed at the edge with a narrow, full *ruche* of blue crape; and between each point is a scroll



WALKING DRESSES.





**BALL DRESS.**

**EVENING COSTUME.**

of blue *crêpe-lisse*, edged by a very slight and delicate pattern in embroidery: the scrolls are gathered full at the top under the points, and depend *en fichus*. The body is *en gerbe*, with a pointed zone round the waist. Long white sleeves of crape, are surmounted by those which are short *en ballons*, of the same colour and material as the dress: at the termination of the short sleeves is a bow of blue ribbon at the back part of the arm; and another bow is placed on the left side of the tucker, in which bow is mingled a portion of white ribbon. The white sleeves are terminated at the wrists by English, *antique*, pointed cuffs of blue sarcenet; and a bracelet of white and gold enamel, with a white *agate* brooch, encircles the wrist, next the hand. A dress hat is worn with this costume, of white chip, with bows of blue and white ribbons under the brim, and a very beautiful plumage of white feathers, edged and tipped with blue, is tastefully disposed over the crown.

#### GENERAL OBSERVATIONS

ON

#### FASHIONS AND DRESS.

THOUGH the modes adopted by our fashionables, while enjoying the pleasures of rural life, may not boast the *éclat* of those which adorn the splendid galas of the now very short winters in London, their pretensions to variety are certainly as great; for a fashionable lady in the country always changes her dress three times in the course of the day: the breakfast-table and the morning-walk have their peculiar costume; to this, the tasteful morning-dress, either to receive visits or to pay them, succeeds; and there is another style of toilet, more *recherchée*, in reserve for dinner. Should there be any evening *fête*, or party, to attend, a fourth dress is indispensable.

To describe these different changes is now our province; whereby we hope to render the simply elegant *parure* of summer equally interesting to our fair readers as the more striking paraphernalia belonging to the winter.

Still do the jaconot muslin *canexou*, and the pelerine of *tulle*, prevail over all other covering for out-door costume. Yet, we

have had many cold days and evenings during the last month, especially at its commencement, and the usual fogs of September will, no doubt, at times, arise, and compel the fair one to resort to a warmer envelope. Even at the commencement of August, were often seen on mornings, by the sea-side, a pelerine, well lined, of silk, the colour of the dress; and not unfrequently has been remarked over a chintz dress, one of black velvet. Some of these are trimmed with lace. The *tulle* pelerines are very beautiful, whether with long ends, or made round: the latter seem, however, the most novel: they are very tastefully trimmed with a quilling of *tulle* all round, and above are narrow *rouleaux* of white satin. Silk pelisses are more worn than they were last month; and as September advances, will, no doubt, be almost universal: we saw a very handsome one of *gros de Naples*, on a fine tall figure: it was profusely trimmed, and consequently would not look well on a short woman; it was of a bright Parma violet; and the border had a broad sort of flounce, fluted, and each fluting tacked down *en dents de loup*. A similar ornament, but not quite so broad, was carried down each side, where the pelisse closed in front, from the shoulders to the feet. The sleeves were à *l'Amadis*, with the top part very full; fitting almost close from the elbow to the wrist, where they terminated by a stiff gauntlet-cuff. This cuff had not, as usual, any buttons; but from it, half-way up to the elbow, the sleeve was united by about twenty very small, and set very close to each other. We have been rather diffuse in describing this pelisse, because it was seen on a lady of high rank, and one who is likely to render prevalent every fashion she may please to introduce.

The bonnets and hats are still very annoying, both to sight and convenience: expence is, certainly, not spared in their trimming, and much taste is evinced in its disposal; but they are not improved in shape; and we cannot admire any thing that disfigures the beauty of our fair countrywomen. Indeed, the present modish hats and bonnets are far from being becoming; a consideration which alone we had hoped would have effected some change for the better. A fashionable



sportsman declares that his dog barks at them till he makes him ashamed; and this we know to be a fact, that, at a certain new church, much frequented, a pew that used to hold five, now cannot contain three ladies, without their driving their bonnets one against the other. One of the prettiest of these monstrosities is of lemon-coloured *gros des Indes*, trimmed with a profusion of gauze, striped ribbon of the same colour, and crowned with branches of liburnum: others, a little more moderate in size, but still very large, are of white satin, or *gros de Naples*, trimmed with very delicately striped ribbon, in colours, on a white ground. Many of these hats are rendered yet larger than their usual dimensions, by a white blond at the edge. The prettiest bonnet we have seen this last month, was of white chip: it was somewhat in the cottage shape, but more becomingly short at the ears, and wider in front: it presented a charming mean between the wide bonnet now so prevalent, and the former cottage bonnet, which, sweetly simple, as it was, would, under the present system, appear peculiar, which every sensible woman would wish to avoid. This bonnet was very elegantly, but not too profusely, trimmed with a rich, broad ribbon of French white, with a green satin stripe at each edge: the strings fastened in a bow at the right ear; and under the brim were rosettes and *languette* ornaments, formed of the same ribbon as trimmed the hat. At the sea-side, in the early morning walks, the large straw round hats are worn only by very young females. Some ladies adopt, for convenience, the close *capote* bonnet of silk. The favourite colours for these comfortable head-coverings for keeping off the sea-breezes when they blow too fresh, are celestial-blue, and grass-green.

As figured silks and chintzes are now so much the rage, we cannot do sufficient justice by any praise we can give to the rare inventions which issue from the looms, nor to the great ingenuity and taste of the calico printers. We have seen dresses for the morning of such beautiful tints, and so exquisitely combined were the shades in the different patterns, that the eye became dazzled in looking at them; and though of very moderate

price, with the appendage of a handsome *canexou* of *tulle*, or a tasteful pelerine, they formed a very elegant dress for the promenade, and had all the appearance of a beautiful French silk. The chintzes, whether on white or coloured grounds, almost rival those of India, as to the splendour of their colours: their patterns, however, and their texture, are very different; still, as far as real beauty goes, our native manufactures may boast the superiority. The silks are often striped and chequered on a very light, or white ground; and between the stripes, or the squares formed by the chequers, are sprigs of various colours, in such rich, and well-executed brocade, that they appear like finely-raised embroidery. Yet plain silks will always be elegant, and always patronized by women of the first fashion. Those now worn are of chaste, unobtruding, and many, notwithstanding the warm season, of dark colours: those we have seen were chiefly of apricot, fawn, olive-green, and Navarin-smoke; one, also of Etruscan-brown, made with a stomacher in Queen Elizabeth's style, with a splendid hook of jewels at the point, in front of the waist, was much admired, at a late fashionable party. The *corsages* of all dresses are made very long in the waist; in which are gathered the plaits of the skirt, of an equal fulness, all round; the long sleeves are à *l'Amadis*; very much puffed out, by means of stiffening, at the upper part of the arm; but fitting close, just before the approach to the elbow, till they terminate at the wrist. Sometimes a single flounce, sometimes two flounces ornament the border: they are set on full, and the manner in which the fulness is drawn together at the top of the flounce is very ingenious, as it forms a beautiful head, consisting of *fleurs de lis*, trefoils, or cockscombs. Dresses made of striped Indian taffety are generally trimmed with two bias folds at the border. White muslin dresses, richly embroidered, or bordered with a profusion of narrow tucks, with a lace flounce next the feet, form the prevailing evening attire of young persons, especially in the country. At *fêtes champêtres*, and evening dress parties, many young ladies, however, are seen in gauze dresses; the ground white, with rich satin stripes of rose-colour, or blue:

the bodies are generally *à l'Enfant*, and the sleeves short, looped up by an artificial rose: the border has two narrow flounces, between which is a row of roses, without foliage.

Turbans, of a very becoming shape, are much worn by matrons at evening dress parties: they are generally white, and of some light texture: a large flower, of crape, mingled with pearls, is placed on the right side. The *bérets*, which yet continue in vogue, are large, and are of some striking colour, ornamented with gold. For the *déjeûné* costume, India muslin caps, splendidly embroidered, and trimmed with lace and bows of gauze ribbon, are now the rage. As is usual in summer, caps are but little worn in half-dress, except by ladies of a certain age, or those who cannot boast a fine head of hair: they are of blond, with small rosettes of ribbon, and very long strings; a few delicate field flowers constitute all their ornaments. A *négligée* head-dress of the *fichu*-kind, placed very backward, and discovering the hair behind, elegantly arranged and adorned with ornamental combs, &c. These pretty head-dresses are trimmed with small bows of ribbon, or a few flowers: they are invariably made of blond, and are different in form to the *fichu*, being straight, and resembling more the Livonian fillet, except that this ties under the chin, and gives additional charms to the lovely face of a mature beauty.

The favourite colours are rose, ethereal-blue, lavender, bright geranium, fawn-colour, camelopard-yellow, and grass-green.

### Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN  
COSTUME.

By a Parisian Correspondent.

#### COSTUME OF PARIS.

You, very wisely, give up dancing, in a great measure, during the summer recess; but it is not so with us; we are, indeed, a dancing nation; and some of our rural balls are very elegant: the rooms are well lighted, and the ladies dressed with taste, though with a simplicity suited to the season.

An elegant carriage pelisse has appeared at one of our most fashionable summer *séjours*; which we were informed was kept on at the ball of St. Cloud, in the evening. It was of white crape, lined with rose-colour, and fastened down with bows of rose ribbon, edged round with lace. The pelisses worn in the morning walks are of white jaconot muslin, trimmed at the border with a double flounce, about two inches each in breadth: these are fluted full. This costume, with which is generally worn muslin pantaloons and gaiters, is chiefly adopted for walking in the grounds and gardens of the wearer's country residence. Pelerines of embroidered *tulle*, with lace, set on full all round them, form the sole out-door covering for the more public promenades: such pelerines are often added to the muslin *canexou-spencer*, if the weather is at all cool.

At the morning promenades are a vast number of bonnets of white *gros de Naples*, ornamented with bows of straw-coloured gauze ribbon. The close *capote* is also convenient for morning walks in the country, and is much worn: the most fashionable are of Scotch tartan silk, or of two different coloured ribbons sewn together: the crown is made like a caul. Some ladies ornament these bonnets with a wreath of foliage. White chip hats are often trimmed with rosettes of white ribbon. A new bonnet, called the English bonnet, is of open straw, lined with coloured *gros de Naples*, with five feathers of the same tint as the lining, very fully curled. Some young persons wear sarcenet bonnets of bright rose-colour, trimmed with green gauze striped ribbons. The Leghorn hats are placed quite at the back of the head, and are lined with some conspicuous colour. With transparent, coloured hats, such, for instance, as yellow crape, a demi-veil of white blond is worn; and on each side of the crown is a *bouquet* of field flowers.

Simplicity is the first handmaid of elegance: a graceful carriage, a certain air of distinction, discovers the woman of real fashion, under a plain white muslin dress, with no other trimming than a broad hem round the border; and she appears, so habited, superior to many who carry more than a hundred *louis* in the mere acces-



sories of their expensive costume. Such is the attire most admired on the few ladies of rank who are still occasionally seen at the Tuileries. One young lady, in particular, drew universal attention: she was dressed in plain white jaconot muslin, with a broad hem at the border, and the skirt plaited very full all round the waist: I know you do not approve this fashion more than I do: it is too much like that of the Alsatian girls, who cry, "Buy a broom." The *corsage*, however, was quite plain, with a stomacher in front; and her sash was of a rich white ribbon, buckled on one side. The lady's throat was incircled by a ruff. Muslin *canezou*-spencers are often worn with morning dresses, of which they form a part: they are of broad striped muslin, and have three capes, trimmed round with narrow lace. Embroidered dresses are much in favour: they have sleeves *à la Marie*; the fulness of which is confined, at intervals, with bands embroidered in the same colours as those worked on the dress: on the shoulders are hussar ornaments. The sash is pointed in front. Many dresses are finished at the border with a broad bias fold, surmounted *en dents de loup*. Belts and pointed zones are more worn than sashes: no long ends are now to be seen. Dresses of muslin, or of organdy, form the favourite costume for the balls at Ranelagh. It is expected that those of plain *tulle*, with one deep flounce, will be much in request for balls this summer and autumn. There are some charming dresses of clear *batiste*, embroidered in coloured silks.

Among some very beautiful and simple head-dresses in hair, I remarked one at a rural ball, when a young lady took off her hat, which consisted of plaits of hair, not only sustaining the Madonna braids in front, but they were also attached to the *Apollo knot*, to separate the loops which formed that knot, on the summit of the head, and to join together the Greek ornament behind. Her hat was of white crape, lined and ornamented with rose-colour. There are very few young persons who wear any ornament on their hair; though it is a very general fashion to part the hair on the forehead by a *bandeau*. Some dress their heads very high, in long puffs. Let me not, however, lead you into an error, as to the vogue of this head-dress, which belongs more to the obstinate habit of the person wearing it, than to what is really fashionable. At a ball, given at Auteuil, a lady had her hair arranged truly *à la Grecque*: the ornament at the back of the head was horizontal, and instead of the usual way of disposing the tresses in front, there was a number of little corkscrew ringlets.

The newest jewellery is in necklaces composed of different coloured stones: some are cut in the shape of lozenges, others in oval. These are sometimes en-chased in gold, more or less wrought. They have Maltese crosses depending from them, of different coloured gems to those in the necklace. The ear-pendants are in the shape of pears, and are so long that they touch the neck.

The favourite colours are Grecian-blue, steel-colour, lemon-colour, rose, and violet.

## Records of the Beau Monde.

### FASHIONS FOR OCTOBER, 1828.

#### EXPLANATION OF THE PRINTS OF THE FASHIONS.

##### MORNING DRESS.

THIS costume is a petticoat of fawn-coloured *gros de Naples*, with a very broad hem at the border, headed by an embroidery of Pomona-green floize silk, in a Greek pattern. A *canezou*-spencer of white muslin is worn with it, richly embroidered in stripes formed of satin-stitch raised spots. The body is drawn, but not very full, and a falling-cape collar falls over it, at the throat, of plain India muslin, trimmed round with two rows of lace. The sleeves are *à la Mameluke*, and immensely wide. They are finished at the wrists by stiffened points, *à l'Antique*, of cambric; and next the hand are very broad bracelets of gold, clasped by a cameo-head. When this dress is adopted for the promenade, a bonnet of Pomona-green *gros de Naples* is worn with it, with a broad white blond at the edge of the brim. The crown is tastefully ornamented with the same blond, and with small bows of green and white ribbon: the blond at the edge is caught up in front, and from thence appears to be carried up on the crown: the bonnet ties under the chin, on the right side, by ribbon similar to that on the crown. The half-boots are of Pomona-green kid.

##### AFTERNOON COSTUME.

THIS is a very favourite style of *parure* adopted in the country, after returning from the morning walk or drive. It consists of a dress of painted Indian taffety, in white stripes on a ground of pearl-grey. Between the stripes are delicate figures in the most beautiful pencil-work, all of one colour; and on the white stripes, small detached *bouquets*, remarkable for the variety and splendour of their colours. A very broad, full flounce, with the stripes crosswise, surrounds the border;

this flounce is headed *en dents de loup*, and bound with bright jonquil satin. The body is made quite plain, very much pinched in, and the waist encircled by a yellow ribbon edged with scarlet, with a small rosette behind, without ends. A double frill of the same material as the dress, surrounds the tucker part of the bust. The sleeves are *à la Marie*, of white *crêpe-lisse*, and are confined only in the centre of the thickest part of the arm, and at the wrists, by bracelets of very broad gold lace, clasped by a cameo in *alto-relievo*. The head-dress is a hat of white crape, trimmed with white satin ribbon, the chief ornaments of which are under the brim, in a bow on the left side, and layers. Under the right side is a small white feather; and white *esprits*, or other fancy plumage, adorn the crown. The ear-rings are of gold. Half-boots, made to fit like a stocking, are of the palest shade of willow-green satin; the fronts are of mignonette-leaf-green, and are of corded or spotted *gros de Naples*.

##### EVENING COSTUME.

A DRESS of white gossamer satin, with a very broad hem at the border of the skirt, at the head of which is a splendid wreath of embroidery in coloured silks, intermixed with gold. The body is made low, with a collar-cape, *en paladin*, round the tucker part, and edged by a *ruche* of blond *tulle*: the sleeves short, cut in bias, and very full. The hair is arranged *à la Grecque*. A *bandeau*, which in *grand costume* is of coloured gems, crosses the forehead, dividing the clustered curls on each side of the face. The Grecian knot, or *fusée*, at the back of the head, consists of many curls, confined together at the base by strings of pearls. The shoes are of white satin.







EVENING COSTUME. MORNING VISITING DRESS.



## MORNING VISITING DRESS.

THE most fashionable style, at present, for this purpose, is a dress of plain white India muslin, with two broad, fluted flounces at the border of the skirt. The body is made plain, and the sleeves are *à la Marie*; the fulness of which is confined by bands of cambric, at equal and separate distances. Over this dress is worn a *canexou*-pelerine of muslin, richly trimmed with fine lace, and fastening down the front with bows of coloured ribbon. The hat is of fine Leghorn, with white plumage ornamenting the crown, and playing over it, in the most graceful and elegant manner. The strings are of white brocaded ribbon, and float loose. The shoes are of black satin, or of corded *gros de Naples*, of some dark colour, and tie *en sandales*.

## GENERAL OBSERVATIONS

ON

## FASHIONS AND DRESS.

THE cheering weather that took place (after the heavy rains) at the latter end of August, and at the beginning of September, rendered the country so delightful, that even the casual visitors to rural scenes remained among them longer than they had at first intended. We do not speak of sportsmen; they, of course, are more stationary.

Thus, though London has extended beyond its former limits, and encroaches on what was heretofore called the country, by cockneys, it is in vain she boasts a clearer atmosphere over the smoke of the city by the pure air of the three parks, and in vain that Kensington Gardens present their verdant walks and sylvan shades to the pedestrian. No fashionable crowds are there seen; nor do they attend the closed Opera House; and even when anything new is produced at the summer theatres, no great assemblage of the *haut ton* can be expected during the continuance of fine weather.

As is usual, at this season of the year, there is a stagnation in fashion, or rather an indecision between summer and winter attire, with but little novelty in autumnal costume.

Thus the light silk shawl, or the black velvet pelerine, is equally seen at the promenade. The scarf, displayed in summer-like drapery and negligence, over the fair form which it ornaments more than it shields, is seen adopted by her who wears the closely-fastened pelisse, or the wrapping shawl of cachemire.

The bonnets, ornamented with feathers or a profusion of flowers, &c., fitted only for the carriage, are seen only on the heads of those, when walking, who belong to the second class of society, the visitors of Margate, and those who take a month's excursion from London, merely to boast they have been out of town. The lady of high rank adopts a close straw bonnet, very simply trimmed, and of the most retiring and modest shape, for the promenade. Bonnets of this description are now considered more genteel than those of Leghorn; they tie down with a broad white ribbon, a bow of which, on the left side of the crown, forms all the ornament. For carriage visiting hats, transparent white crape is still a favourite material. Such hats are generally trimmed with puffings of the same, decorated with narrow blond, and a few flowers made of feathers. Hats and bonnets of pink *gros de Naples* are also much admired: their shape has experienced no alteration; but they certainly are not so large as those that were worn during the three preceding months. This loss has been a great gain in their improved appearance. The bonnets for walking are of a very different shape from those worn last month; though short at the ears, they tie close down, like the cottage bonnet; yet they are of entirely a different form, and partake more of the bonnet formerly called the French poke. As the brim projects very much in front, they are becoming to most faces. They are handsomely trimmed with rich ribbon, in large bows, and are either of silk or Leghorn.

Dark dresses of *gros de Naples* begin now to be much in favour for home costume: they are made low from the shoulders, but partially high across the bust; the front of which is in the Anglo-Greek style, and the sleeves *à l'Amadis*. Two flounces, pinked in scallops, surround the border. We have seen a dress of Etruscan-brown, very elegantly orna-

mented with a superb black *chenille* trimming. A long, pointed stomacher, *à la Marie*, was fastened by an antique *agraffe* of highly-polished cut steel: the sleeves were only moderately full, and over the shoulders hung points of the same material as the dress, edged by a beautiful loop fringe of black *chenille*. Two broad rows of black velvet, in Spanish points, formed the trimming at the border. This dress may be thought to have rather a wintry appearance; but it is perfectly new, and has just been completed for a lady of the first fashion. We own, that another we saw, of olive-green, appeared to us much more appropriate as a *demi-saison* costume. This was made partially high, wrapping over the bust, *à la Circassienne*; the sleeves *en gigot*. Never were chintzes and printed muslins more in request than they are at present, for morning dresses: by the young they are often retained as a home attire, till the evening. Some of these are uncommonly beautiful; particularly those on a ground of canary-yellow, over which runs a pattern of miniature roses, the hues of which, together with the charmingly-shaded green foliage, are of the most delicate kind. Some of these printed materials are on white striped muslin, and the pattern consists of *bouquets*, separate from each other, of the most lively and varied colours, the flowers being correct imitations from the treasures of the garden. Though these are higher in price than the coloured chintz above mentioned, we confess that we prefer the cheaper article, from its attractive delicacy and elegance: the flowers on the striped muslin strike us as ungenteel, and are, certainly, only an old fashion revived. Dresses of this class are made with sharp-pointed zones, and the upper part of the body *en gerbe*: the sleeves *à l'Amadis*, very much puffed out at the shoulders; and the warrior's, or gauntlet-cuff, at the wrist, very broad, and ornamented, in bias, with a row of very small mother-of-pearl buttons. One very deep flounce finishes the skirt at the border. At Scarborough, and other places of fashionable resort, where dress-parties prevail, and particularly at the York Festival, the dresses, though truly elegant and fashionable, were more remarked for their taste than their splendour. One, of *crêpe-aerophane*, white,

trimmed with pink foliage, and worn over white satin, appeared to us truly elegant, both from its suitableness to the season, and from the fanciful manner in which the pink satin foliage was disposed. Another was of blue crape, superbly embroidered in white floize silk, and trimmed with flounces of broad white blond, in festoons; between which, and above the upper flounce, were *bouquets*, worked in the most exquisite manner, in flat embroidery. Many of the dresses were white, either of *tulle*, *crêpe-aerophane*, gauze, or valuable India muslin, finely embroidered.

The hair is arranged with perfect symmetry and beauty. The Greek style prevails with some ladies, but it is not general; nor is it becoming to all alike: there is a weight in the appearance of the closely-grouped curls when carried so far above and beyond the summit and back part of the head. It has somewhat the fashion of the Sappho head-dress, but is not near so light and becoming. Married females wear, for *déshabille* or morning caps, those of the cornette kind, made of fine lace, and ornamented by puffs of richly-brocaded coloured gauze ribbon. For home afternoon costume, nothing is reckoned more elegant than a cap of the turban kind, of black lace, or coloured gauze, puffed and divided like a *béret*. Between these puffs are others of some lively colour, suiting, but not the same as, that of the cap; in the front, towards the left side, a large full-blown flower, without foliage; and above that, near the summit of the head, a small Russian plume, the same colour as the cap. When the cap is black, this plume, being black also, takes from it that style of *parure*, which is too much approaching to full dress, and which the Russian plume fully indicates. When the cap is black, this smart little *esprit* kind of feather has only the appearance of *demi-parure*. Long, streaming lappets, edged round with narrow blond, complete this *coiffure*. In the turbans and *bérets* there has been no change worth recording, except that the former are more in the Ottoman style, and the latter more variegated. The ornaments on head-dresses of hair, in *grande parure*, consist of sprigs of diamonds or pearls, ornamental combs, Grecian fillets, and flowers. Dress hats



are of transparent crape, or stiffened net, generally of white or straw-colour, with elegant plumage, and are much worn at dinner and evening dress-parties in the summer.

The favourite colours are Etruscan-brown, olive-green, puce-colour, pink, celestial-blue, and mignonette-leaf-green.

### Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN  
COSTUME.

*By a Parisian Correspondent.*

#### COSTUME OF PARIS.

THEY who belong to the higher orders in fashionable life, have become stationary at their country seats; but there are some gay people yet in Paris, who follow the mode with as much exactitude as the *Marquise d'Unetelle*, or *La Vicomtesse d'Uneautre*; and they enjoy their little excursions out of town, with a higher zest. At four o'clock in the afternoon, we see stationed on the square before the Exchange, not only several cabriolets, but many handsome carriages belonging to private individuals: these are filled by very elegant ladies, who are waiting for a husband, or a brother, with whom they are going to dine in the country.

On account of the mildness of the weather, many ladies wear, in the morning walks, pelisses of muslin; but they are of a warm thick texture, generally of English manufacture, and chequered. Sometimes a shawl is added, according to the temperature of the weather; and a small *fichu*, similar to the cravats worn by men, is tied round the throat: in the middle of the bow is placed a brooch. The shawls, called *Banios*, are still in high favour; but they are reckoned most fashionable when of the scarf kind: elegance, they have none, but they certainly look best when of this kind. The few *canezous* which are worn, which is only when the weather is very fine, are invariably lined with sarcenet: they are trimmed with lace. Square collars of muslin, laid in small plaits, are worn over pelisses and high dresses of silk or poplin. They are trimmed with muslin, set on full, and

plaited in very small plaits. The autumnal pelisses are most in favour when of India taffety. Riding-habits, made of a walking length, are much worn by ladies when paying morning visits. When riding on horseback they are equally short; and pantaloons, handsomely trimmed, are worn underneath. The points of the new pelerines, named *à la Sévigné*, descend as low as the sash, or belt, and are closed on the shoulders by a row of small buttons; in front they are fastened down the bust by three or four bows, which are generally of embroidered muslin, if the pelerine is of that material; if of silk, then the bows are of ribbon.

Large straw hats are almost universally adopted in the country, as the best preservative of the complexion: they have no other ornament than the ribbon which ties them, and a gauze veil. Bonnets are much in favour: they are generally white, with coloured linings; others are of fancy patterns in sarcenet; and these are trimmed with white ribbons with a coloured edge, of various lines, answering to all the colours in the pattern on the bonnet. Capote bonnets of white *gros d'Été*, are trimmed with white gauze ribbon, and are truly elegant. A lady of high rank has been seen with a bonnet, the brim of which was of white chip, and the cawl of white Indian taffety, painted over with various colours. A plain hat, of fine Leghorn, is very fashionable at the public promenades. A negress, who is very handsome, despite of her jet-like complexion, has arrived among us, and excites much attention: she does not wear a coloured or white handkerchief bound round her head, like most of her race, but dresses quite in the French style. When last I saw her, she wore a Leghorn hat lined with yellow, with a *mentonnière* plaited very full like a *ruche*. Her dress was silk, well made, and in every respect *Quashee* was habited *à la Française*. Hats of *gros de Naples* of lapis blue, are now lined with rose-colour, as are the white crape hats worn in carriages: these are generally ornamented by a branch of the filbert-tree; but many Leghorn hats trimmed with flowers, are now sent continually to the different *marchandes des modes*, to have the flowers changed for garden-daisies.

The *corsages* of all dresses still continue pointed, either in themselves, or by the belt which encircles the waist. Chintzes and India silks are in general request; but I prophesy that this mania will soon be at an end. The coloured chintzes worn in *demi-toilette*, are now seldom seen with the ground white; though always of some light colour, and the colours of the patterns running over them, extremely vivid: such as these form very favourite morning dresses. Dresses of coloured muslin, all of one light tint, are much in request, with borders of embroidery, either in silk or braiding, ascending as high as the knee. Nothing is reckoned more elegant than a dress of *gros de Naples*, the colour Greek-blue; the *corsage à la Roxelane*; two deep flounces cut in very distinct notches, finish the border of the skirt. The sleeves are *à la Marie*. Striped silks, particularly green on white, are much admired. The sleeves of such dresses are short, and very full, headed by jockies *en dents de loup*, edged with green braiding. At a late public assembly, a lady wore an India muslin dress, embroidered in feather-stitch, in beautiful small foliage: it was trimmed at the border with three flounces, without heads, and placed on in festoons, cut in pointed hollows, forming each a V from two curved lines, meeting together. The sleeves were *à la Marie*; the *corsage à l'Edith*, hollowed out archwise in front: the back and shoulders were very much exposed; and the skirt was very short, discovering a pair of half-boots of pearl-grey *gros de Naples*. On the same occasion, was seen another lady in a dress of white chequered muslin, the trimming on the border of which, cut in bias, formed lozenge-diamonds. The *corsage* had a stomacher in front. Striped muslins, with

coloured hearts-eases between the stripes, and two bias folds round the border, have been much admired; as are dresses of camel's-hair-coloured muslins, bordered with green palm-leaves.

I have seen a very beautiful dress of Palmyrene, at an elegant party: it was the colour of the bird-of-Paradise. Above a very broad hem was embroidered, in silks of various shades, *bouquets* of blue and white pinks. From every *bouquet* sprang a small wreath of the same flowers, which crossed the skirt diagonally. A pointed belt was embroidered in the same way. For a full-dress summer evening party, no dress is reckoned more elegant than one of white Palmyrene, embroidered with white silk, and a drapery scarf of white blond.

The hair is arranged in very full curls on each temple. The *bérets* now worn are of a voluminous size, and are placed on one side: they often consist of a richly-brocaded gauze handkerchief, with a very broad border. Two rosettes of ribbon are placed on the hair beneath the *béret*. The dress hats are of white transparent crape, with white plumage. Diamond diadem-combs, and musk-roses, are favourite ornaments on head-dresses in hair, *en grande parure*. In a more simple style of evening-dress, young persons entwine small flowers among their tresses; and many ladies wear gauze ribbons, striped with silver or gold, in large puffs behind the Apollo knot: in the front are a few garden daisies. Small caps, ornamented with flowers, very wide at the temples, and placed extremely backward, are much in vogue: they have very long lappets of gauze.

The favourite colours are emerald-green, camel's-hair-brown, blue, yellow, and rose.



## Records of the Beau Monde.

### FASHIONS FOR NOVEMBER, 1828.

#### EXPLANATION OF THE PRINTS OF THE FASHIONS.

##### EVENING DRESS.

A DRESS of white satin, with a very broad hem round the border, headed by a narrow *rouleau*; above which is a full and splendid embroidery, embossed in floize silk. The body is *en gerbe*, with a pointed zone round the waist, embroidered in a similar manner with the border round the skirt. A very narrow tucker of blond surrounds the bust: the sleeves, short and very full, are of white crape, and are confined in the centre by a white satin band. The hair is arranged *à la Grecque*, and richly ornamented with pink ears of corn, grouped very close, but very tastefully, together. The ear-pendants are *en girandoles*, formed of three turquoise stones of a pear shape: the necklace is of pearls, with a *girandole* ornament in the centre, of turquoise stones, to correspond with the ear-rings. A drapery scarf of pink silk is worn with the above dress.

##### DINNER PARTY DRESS.

OVER a white satin slip is a dress of amber crape, with the border ornamented by two very full flounces, *en dents de loups*, which stand out, in large and stiffened flutings: alternating with each quill, or fluting, is a point fastened down close to the dress, giving to this trimming a truly novel and *unique* effect. Next the shoe is a full wadded *rouleau* of amber satin; and the points and flutings of the flounces are edged with a narrow satin *rouleau*: above the upper flounce is an ornament consisting of oblique points, inclining towards the left side, formed of narrow satin *rouleaux*, in outline. The body is quite plain, and tightly fitting the shape: a very broad, falling tucker of blond, of a superb pattern, and set on full, surrounds the bust. The sleeves are short, and of white satin; over these are long sleeves of plain *tulle*, *à la Marie*, confined

round the centre of the thickest part of the arm, by an amber satin band; and the wrist part of the sleeve is finished by a broad, pointed cuff of amber satin, the points edged round by narrow blond: a very broad bracelet of gold encircles the wrist, fastened by a large emerald, or a turquoise stone, *set à l'Antique*. The head-dress is a dress-hat of transparent crape, or stiffened net, of turquoise-blue; though some ladies, whose complexions will admit of it, prefer having the hat of pistachio-green satin: whichever may be adopted, this becoming hat is profusely ornamented under the right side of the brim, which is elevated, with blond, in fan-flutings; on the left side, which is brought down low, over the ear, is a rosette, at the edge of the brim, of white gauze brocaded ribbon, with ends. An ornament of satin, *en bateau*, the colour of the hat, waves gracefully across the crown, in front, and the whole is finished by a superb plumage of white feathers. The necklace is of wrought gold, of light and elegant workmanship, formed in festoons, which are caught up by various-coloured gems.

##### MORNING DRESS.

A PETTICOAT of ethereal-blue *gras de Naples*, with two broad bias folds round the border, on which are raised ornaments, representing branches of palm-leaves. A *canexou-spencer* of cambric, trimmed down the front, and round the base of the waist with a *ruche* of thread *tulle*; and surmounted at the throat by a very full quadruple ruff of the same material. The sleeves very wide, and *à la Marie*, with the fulness confined at equal distances. *Mancherons* of cambric, with a double quilling of *tulle*, ornament the sleeves at the shoulders. At the wrists are bracelets of broad black velvet,

fastened with a gold buckle. A sash of white satin ribbon encircles the waist. The hair is arranged in ringlets round the face, *en tirebouchons*, under a hat of Murrey-coloured *gros de Naples*, ornamented with bows of the same coloured ribbon, on which are hair-stripes in black: a few flowers, in *bouquets*, are slightly scattered over the crown; they consist of blue convolvuluses and geraniums.

#### WALKING DRESS.

A DRESS of myrtle-green *gros de Naples*, with a very broad hem at the border; Vandyked at the head, and trimmed round the points with a full double *ruche* of the same material and colour as the dress, pinked. The body made to fit tight to the shape, and bound round the waist with a zone pointed in front. Sleeves *à la Marie*, confined only by one band, at the thickest part of the arm, above the elbow: broad gauntlet cuff, with a row of very small buttons placed up it, on the outside of the arm. A pelerine of white sarcenet or *gros de Naples*, edged with a narrow *rouleau* of green, and near the throat is an ornament of beautiful embroidery in green. Beneath a French ruff of lace, tied round the throat, is a painted silk *mutotr*-cravat. The ground of this elegant appendage is pistachio-green, on which are admirably painted various flowers. The bonnet worn with this dress is of Navarin-brown, or, as is preferred by some ladies, of the same colour as the dress. The crown is trimmed in front with two double folds, in bias, of the same colour and material as the bonnet, with bows of myrtle-green ribbon. The bonnet ties with a bow on the right side. Half-boots of light-grey corded silk, with the tips of kid, and Woodstock gloves, complete this costume.

#### GENERAL OBSERVATIONS

ON

#### FASHIONS AND DRESS.

It was our custom, formerly, on the event of a court mourning, to present our readers with *one* engraving, at least, in black. The abridgment, however, now made by our beloved sovereign of all court mournings, would render the continuance of this custom useless at this

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first of November, when it is certain to have undergone some change; and as a figure in mourning always lessened the beauty of our embellishments, we have given, this month, those which represent the actual fashions, before the mourning, and, also, what is likely to be most in favour at the latter end of November.

We have, also, in our general observations, described the dresses, pelisses, hats, &c., in the colours most likely to be in fashion. The etiquette of court mourning, which is requisite for public places of resort, or for those assemblies where our nobility may be present, will be found in the Lord Chamberlain's order; which, as far as the ladies are concerned, is as follows:—

“Black bombazins; plain muslin, or long-lawn, linen; crape hoods; chamois shoes and gloves; and crape fans.—*Undress*: Dark Norwich crape.”

When a mourning for a Prince or Princess is *general*; the features of such mourning, though often too much *varied*, need no description.

There are many days in October, even at the latter part of it, often marked by most delightful weather; and if our modish fair ones have not given a thought towards the amusements of the metropolis before, they are sure to remain the whole of that pleasant autumnal month in the country. Many in the middle class of life may be styled women of fashion, as far as relates to dress, certainly; and in this age of intellectual improvement, often in education and manners: such, too, will not leave the country, till the progressive gloom of November compels them; and the idea of parties in London is, at present, to the lady of high rank, insupportable: morning rides and walks are still delightful; while little impromptu dances, and cards, fill up the hours of the long evenings.

Where, then, must we look for fashions? We have the advantage of gaining information from those who are admitted to the select parties of the great at their country seats; and we are favoured with the inspection of the fashions now in preparation for the approaching winter, from the first *marchandes des modes*.

It is expected that satin pelisses will be much in request: we have seen one of



Egyptian-sand colour, with the *corsage* beautifully finished in the Gallo-Greek style, in cross flutings, confined down each side, with a chain-work silk braiding. The skirt was not fastened down the front, but on one side; and a rich plat of raised satin, was laid down the part that wrapped over, which concealed the springs by which it was fastened. Silk pelisses, as October advanced, were numerous; they were of light colours, but never of bright, or gay tints; the style of trimming is very simple; the bust is the most ornamented, though not too much so: the plain Gallo-Greek *corsage* is the most admired. A broad cuff at the wrist, pointed, but less of the gauntlet kind, than those so lately prevalent in dresses: a broad bias fold finishes each side, where it fastens down in front, and these constitute the sole ornaments on the skirt. This mode of trimming is, certainly, not new; but the pelisse we saw of this kind, which was of a beautiful lavender-grey *gros de Naples*, was finished only a very few days before the mourning, for a lady of high distinction, and whose taste in dress is unrivalled. Shawls of real cachemire, of the most superb, yet delicate patterns, in various colours, on a white ground, with a splendid, but not very broad border, prevail much among the higher circles as an out-door envelope; and we are informed, of what we are always glad to hear, but in which we have often been disappointed, that spencers of rich satin, particularly black, are likely to be in request this winter. For slight made females, who are not tall, they are a most convenient and charming out-door covering for the promenade.

The hats still continue large and very wide, but they are not so ridiculous, nor so loaded with trimming, as formerly. We could almost say that the bonnets are all that we can wish: those worn by women, belonging to the higher orders, in their rural walks, were exactly what they ought to be for that purpose; close, modest, and retiring. Dunstable, of the double plat, were more admired than any other for the morning; they were slightly trimmed with broad ribbon, and reckoned most genteel when that ribbon was all of one colour; the bows are small, when

there are any, and one is always placed behind at the nape of the neck, which now is never shewn. A nun's veil, either white or black, is frequently thrown over this attractive *déshabille* bonnet. The coloured silk bonnets, too, were closer in their shape, and all tie down; floating streamers, misnamed strings, are now quite out of vogue. Yet we do not like a silk bonnet to tie down too much over the ears: particularly if the silk is of Clarence-blue, or any dark colour; it then gives not only a dowdy, but an aged appearance to the countenance; and we have seen a young lady of two-and-twenty, appearing, by a dark blue silk close bonnet, at least, three-and-thirty. How strange it is that females will rush from one extreme to another. There were last month, some very pretty silk bonnets of the colour of the aspen-leaf, made short at the ears, and trimmed with a different, but suitable-coloured ribbon; the strings of these were in a loop; we have seen another, the colour, dust of ruins, trimmed with the same, bound with ethereal-blue satin, and some slight bows of ribbon of that colour: the strings were slightly crossed under the chin, and the bonnet was of a beautiful and becoming shape. It is not at all likely that there will be any thing new in the style of hats, till the black velvet bonnets make their appearance, which may be now daily looked for. Some have already been seen in the show-rooms of the *marchandes des modes*; but they did not strike us as possessing any novelty: they were of a close kind, and were crowned with winter flowers of rich and splendid colours; the crowns, *en calottes*. We know that some ladies are thinking of having black velvet bonnets made; but there is nothing worth describing in this way.

Dresses of *barège*, coloured chintzes, and white muslins, are still worn in home costume, and half-dress, but only partially, and chiefly by young people; those of *barège* are of a superior quality, and are of light and lively-coloured tartan: we saw one of green and lilac on a white ground, which we thought very elegant; it was ornamented round the border of the skirt in a Greek pattern, formed of narrow, flat braiding, of a bright green, above which were two bias folds;



EVENING DRESS.

DINNER PARTY DRESS.





MORNING DRESS.

WALKING DRESS.

the *corsage* was à l'Enfant. The chintzes were of running patterns of various colours, on a yellow ground, and were generally trimmed at the border with one flounce: the muslins are superbly worked in embroidery, either in a broad border, surmounted by bias folds, all headed with the same rich work, or they have two flounces, splendidly embroidered at the edges, and between the flounces, and at the head of the upper one, in a very handsome pattern. Silks, however, are now fast taking the lead in *demi-parure*. Some of these are beautifully figured over in a small pattern, but of the same colour as the ground. We much admired one we saw, of violet-colour: it was trimmed at the border with six satin *rouleaux*; the body à la Sévigné, now a very prevalent fashion, and the sleeves à la Marie, but confined only at the thickest part of the arm. Cyprus crape dresses of light blue, trimmed round the border with a full *ruche*, and the body *en guimpe*, form a favourite dress for young married ladies; and at a dinner party given a few miles from town, we saw a lady in a dress of *gros de Naples*, the fine mixed colour, that of the opal. It had short sleeves of the same, over which were worn those that were long, of white *tulle*, exquisitely embroidered in stripes: it was not possible to see how the body was made, as the lady wore a pelerine of white blond, the richest we ever beheld; but it was so large, that it appeared like a little cloak, which not only destroyed all its elegance, but also the graces of the lady's form and figure: this elegant finish to a lady's dress is now become as wide and capacious as the hats and head-dresses; and the breadth imparted thereby to their backs and busts equals that of those of the most brawny porter.

The turban worn by the lady above-mentioned, like all others of that description of head-dress, was, in its size, enormous; otherwise, the materials and the manner in which it was folded, were beautiful. It was of white gauze, on which were pink sprigs, richly brocaded. An *esprit* of white-and-pink feathers was placed tastefully on the left side, near the summit of the turban. Young ladies wear on their hair diadem combs placed near the back of the head. Cornettes of blond,

with satin ribbons of amber, or of some other bright colour, were much worn in home costume by matronly *belles*; and turban-caps of gauze and blond, trimmed with broad, white, brocaded gauze ribbons, strings of which depend over the shoulders, are much admired in half-dress. The caps are not so pretty and becoming as they were two months ago; the taste of our females is now for every thing that is redundant; and in the place of the elegant little *fichu-négligée*, and the small, smart cap of blond, ornamented with flowers, and placed at the back of the head, is seen a crazy-looking thing, with fan ornaments of blond, sticking out in every direction, interspersed with long puffs of gauze: "Oh! 'tis monstrous!"

The jewellery is beautiful and intrinsic in its value. Chains of gold, with small essence-bottles, in various forms, suspended from them, are much admired: the bracelets are of Mosaic-work, and are sometimes fastened by very valuable cameos. A large, jointed bracelet, consisting of emeralds of a prodigious size, set in gold, à l'antique, was lately seen on the wrist of a lady of high rank. One row of very large pearls formed her necklace, clasped by an emerald.

The most approved colours, for winter, will be dark brown, violet, celestial-blue, stone-colour, Egyptian-sand, jonquil, and ruby.

### Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN  
COSTUME.

By a Parisian Correspondent.

#### COSTUME OF PARIS.

THOUGH the ladies of this country affect to observe much simplicity at present in their attire, yet it has in it something extremely studied, and even the chintz home-dress is *rumpled* with care. The drapery is elegant, and the sash is of every colour in the rainbow.

Shawls are much worn in the morning walks, but they are chiefly of the scarf kind; the ends are very rich, and the patterns are formed of detached *bouquets*. Riding habits are of dark-blue cloth; and while the weather was mild enough, a



muslin *canezou-spencer* was worn with a petticoat of this kind ; now the jacket is of blue cloth, the same as the skirt. There is nothing new worth remarking, in out-door costume, for the promenade, since the last intelligence I sent you ; nor is it likely there will be any thing decided till November is in advance.

The most fashionable bonnets are of dark-green *gros de Naples*, or of Navarin-brown. They are ornamented round the crown with long puffs of broad ribbon, striped with different colours. Hats of *gros des Indes* are generally finished at the edge of the brim by a very full *ruche*. Hats of watered *gros de Naples*, of satin, and satin and velvet, mixed together, are expected to be very much worn this winter. Crape hats are yet seen in carriages and at morning visits : they have a very broad blond at the edge of the brim : these hats, however, are not always transparent, but are often lined with rose-colour. Bonnets of white *gros de Naples*, are often seen trimmed at the edge with a coloured *ruche*, and the crown is ornamented with bows of the same tint. The newest hats for the public promenades are of watered *gros de Naples*, either white or rose-colour ; a demi-veil of blond is worn with these hats, which forms two rows ; one above the other.

A favourite morning dress with those ladies who yet remain in the country, is a *blouse* of gingham. Very wide sleeves, the fulness unconfined at any part of the arm, and even without wristbands, are in high favour ; they have a slatternly and disagreeable appearance. The favourite mode of trimming the borders of dresses is by one deep flounce, with a full curtain head. The sashes are of broad rich ribbon, and are folded in three plaits in front, before they pass through a gold buckle : this has a very pretty effect, and is, besides, a novelty. Organdy dresses have sleeves *à la Marie*, and are bordered with one deep flounce, surmounted by a row of lozenge-diamonds, as high as the knee : these dresses are made, in general, very short, and discover silk stockings in open lace-work. The *corsage* is *à la Yelva*, and laces behind. A dress of *gros de Naples*, the colour nut-brown, has been much admired. At the border is a very broad hem, above which are detached *bouquets*,

most elegantly embroidered in white floize silk.

The newest ornament on *bérets* is formed of *marabout* feathers ; and some very beautiful caps have just appeared, made of English lace : these are ornamented in front by bows of ribbon. The caul is very large, and is supported by the comb which fastens up the hair ; it is round in shape, like the crown of a *béret*, but not so flat ; exactly like what you used to call in England, the yeoman's, or beef-eater's crown. The greatest number of *bérets* are of white crape, though several ladies prefer those which are coloured, and they are equally in good taste. They are very flat, and widely spread out. A rosette of broad ribbon is placed on the right side, and sometimes another on the left ; on other *bérets* it is not unusual to see the left side adorned with a branch of palm-leaves, spread out like a fan, or with a sprig of geranium. Ornamental combs on the hair are now again in favour ; the most elegant are of gold, wrought into garlands of flowers and ears of corn, in *or mat*, and in differently-coloured gold, which is productive of the most pleasing effect. Flowers and ears of corn, all of gold, are favourite ornaments on the hair, in detached *bouquets*. The dress-hats remain the same as last month, except the addition of two very long lappets of broad blond, which float over the shoulders.

The most elegant brooch is a large butterfly ; the body of which is formed of turquoise stones, and the wings of topazes and amethysts.

There is a new mode of lacing half-boots and gaiters, forming St. Andrew's cross : this lacing, as formerly, is on one side.

The reticules are formed like the cap of a Chinese mandarin. They are most fashionable when of camels'-hair-brown ; they are bordered with, and have strings of, blue or red.

The favourite colours are canary-yellow, camels'-hair-brown, blue, rose-colour, ruby, and violet.

#### COSTUME OF THE WOMEN OF SARDINIA.

In towns, the Genoese white veil forms a part of the costume of most women ; only those of the upper classes wearing bonnets. On births, marriages, and re-

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ligious festivals, the female peasantry appear gaily dressed, and decorated with all their trinkets.

The petticoat is of scarlet or yellow kerseymere, made very full, with small plaits, and ornamented round the edge of the border, with broad ribbon, of a different colour. The chemise is buttoned at the neck, just below the throat, round which is a bulse of pearls. Over a low corset, is a jacket, either embroidered or brocaded, with loose cuffs, on which are large silver buttons. Below the corset hangs a finely-tamboured apron, made narrow at the top and spreading below, fastened so loosely round the waist, as to show a couple of inches of petticoat in front above it. The waist is tightly enveloped with three or four folds of a fine linen girdle. Corals, rings, rosaries, and crosses, are worn in profusion; and an ornamental silver chain, with a little casket appendant, containing a relic or an amulet, is very general. The dress is completed by a fine linen covering for the

head, tied loosely under the chin, so as not to hide either the necklace or earrings. Though there is much similarity in the general female attire, yet, in many departments and villages there is a distinguishing peculiarity. In Rosei, the women wear a highly-ornamented busk, projecting from the centre of the bust, not unlike the prow of a galley; and they have the oriental custom of covering the mouth. At Ploaghe, the head is covered with a yellow cloth, having a deep red border, such as is worn in Calabria. At Aritzu, the female garments are simple: a robe folds closely round the body, covering the head, shoulders, and loins, and is fastened by a single skewer. In the northern departments the women wear their sleeves cleft, in the Greek mode, and a coarse white net envelopes their hair. The females of the Sulces have a Moorish appearance, from the shawl worn over their heads, which, with their scarlet stockings, mark them at *fêtes*.

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## Records of the Beau Monde.

### FASHIONS FOR DECEMBER, 1828.

#### EXPLANATION OF THE PRINTS OF THE FASHIONS.

##### WALKING DRESS.

A *PELISSE* of purple *gros de Naples*, fastened down the front of the skirt with strap-rosettes, notched at each end, and a small gilt buckle in the centre of each strap. The body is *à la Circassienne*; with lapels and collar turning back; the vacancy filled up by a *fichu* of fine India muslin with a double ruff of lace, and a *cravat-sautoir* of celestial-blue silk. The sleeves are *en gigot*, with an ornament of shell-scallops at the wrists, and confined by a very broad bracelet of gold lace, fastened with a square antique brooch. A hat of purple velvet, lined with white satin, and trimmed with purple ribbon, on one side of which is a broad edge of white, painted over in flowers of various colours.

##### EVENING DRESS.

A *DRESS* of pink *gros de Naples*, with a broad hem at the border, above which is a row of foliage, in separate leaves, standing erect, and wadded: to separate these ornaments from the hem is an entwined *rouleau* of satin ribbon. *Corsage à la Sévigné*, with sleeves very short and full; over which are *mancherons* formed of the same kind of wadded leaves as those on the skirt. The head-dress is a turban-*toque* of white satin and *tulle*; ornamented with braids of satin, platted so tight together as to appear like rows of beads; of these a triple *bandeau* is formed, and placed across the forehead, while they are carried upwards, to the turban over which they wind, in various ways. White ostrich feathers play gracefully over this truly-elegant *coiffeure*, and one feather touches the throat, as it droops over the left side. The ear-pendants are of wrought gold.

##### FULL DRESS EVENING COSTUME.

A *DRESS* of white satin, with a flounce beautifully painted or embroidered at the

border with blue and yellow flowers: the flounce finished by a rich and elegant head, on which are spots of the same colours as those on the border of the flounce; over this is a full *ruche* of blond. The *corsage* is *à la Sévigné*, with a *girandole* brooch formed of valuable pear-pearls, in the centre of the *bouffant*-drapery across the top of the bust. The sleeves short, and their fulness confined by a string of pearls. A pointed zone of white satin, on which are coloured flowers, corresponding with those on the trimming of the skirt. The hair is arranged on each side of the face in full curls; and over it is placed the elegant *toque à la Psyche*, composed of *tulle* and blond, the latter edging the papillon wings, which expand from the border. A beautiful plume of white feathers ornaments the left side of this truly graceful head-dress. The ear-pendants are of wrought gold, an article of jewellery now in peculiar favour. On entering an ante-room, or quitting a full dress party, a cloak is thrown over this dress, of velvet, the scarlet of the rock geranium blossom; it is tied round the neck with gold *cordon*, terminating with superb thistle tassels of the same rich material.

##### BALL DRESS.

A dress of figured gauze, trimmed with bows, and scrolls of white satin, painted in zig-zags, and bound with either blue or green. The *corsage à la Grecque*, and the sleeves short and full. The hair very much elevated on the summit of the head, the Apollo-knot being entirely visible in front; this is made up of large bows or puffs of hair, corkscrew, and other ringlets. The curls next the face are divided from the forehead, and arranged on each side, in very full curls. The ear-pendants and necklace are of sapphires and gold, and beautifully formed in festoons; in the



WALKING DRESS.

EVENING DRESS.

*Published by G. B. Whittaker for La Belle Alliance No. 1148 new series Decem. 1859*





FULL DRESS EVENING COSTUME. BALL DRESS.

*Published by G. A. Whitaker for La Belle Assemblée 3rd new series Oct. 1871*

centre is a *girandole* ornament, consisting of three valuable sapphires of a pear form.

#### GENERAL OBSERVATIONS

ON

#### FASHIONS AND DRESS.

NOTWITHSTANDING the determination of many families belonging to the higher order of society to remain at their spacious mansions in the country till after Christmas, the west end of the town begins to exhibit less of that dreary desolation which marked it the two last preceding months. Hyde Park is rendered interesting by being often well filled with fashionables; and carriages of every kind, with gay equestrian *beaux*, present a moving scene truly gratifying to the eye of taste. Our admiration was lately much excited by beholding the sons of the Earl of Harrington, those skilful and elegant charioteers, driving, four-in-hand, their superb and beautiful horses: from this subject, however, we must revert to our allotted task, that of describing what has come immediately under our eye, the newest fashions for the winter costume of our fair countrywomen.

If the mourning for the Queen of Württemberg presented a motley appearance in its first stage, when the change was ordered, it became scarcely any mourning at all, in a *general* sense. Well-dressed females, however, moving in the genteel walks of life, wore dresses under their black pelisses, mantles, or velvet tippets, of French grey poplin, or *gros de Naples*. The above-mentioned appendages to outdoor costume are, at present, the most in favour; but satin pelisses, of light colours, are likely to be very fashionable this winter, with a Russian mantelet pelerine of costly fur. The cold was sharp at the beginning of November, and muffs became, in consequence, very prevalent; they will, no doubt, be much in request this winter. Shawls are now seldom seen, except on evenings, and mantles seem preferred to pelisses: they are more fitted to the carriage: a cloak is not a comfortable envelope for walking.

We can hardly wonder at so many ladies wearing coloured bonnets in their first mourning: it certainly happened too early for the adopting black velvet bon-

nets; neither were the new shapes yet determined. Now we rarely see any other sort of hat or bonnet, which at the first wearing of grey with black accessories, caused the second mourning to appear infinitely better than the first. These new bonnets are still, however, so large, that it is almost an impossibility for two ladies to walk together arm-in-arm; and, should they increase in their dimensions,—the bonnets, we mean,—we must expect to behold two friends who are going shopping together, one on one side of Bond-street, or Regent-street, the other on the other. The shape of the new bonnets is, notwithstanding, so truly becoming, and they are trimmed with so much elegant simplicity, that we cannot quarrel with their monstrosity of size, howsoever inconvenient to the charming wearers, because they look so well in them. They are so short at the ears, that they do not discover those organs, or expose them to the cold; neither do they obscure the graceful turn of the throat; nor, if it be very short, do they descend so as to rumple the collar, or injure the figure, by causing an appearance of high shoulders. The slope, also, from this part, is so gradual, that they do not, at once, dart out with a long poke in front, as was the case, formerly, with short-eared bonnets. Velvet, and satin, with black *Seraf-kier* plumes, in light and detached aigrettes, ornament the crowns; and we must confess them wanting in nothing that good taste or fancy could dictate, if they were but somewhat smaller.

Morning dresses are of a very pretty novelty, called corded gingham; and this material, at present, is preferred for *dé-jûné* costume to either white cambric or chintz. They are most admired when of pink; and the corded stripes are placed so close together, that the dress appears as though it were all of one colour, while the very small portion of white gives to it a most soft and delicate shade. These gowns are trimmed at the border with two bias folds, each headed by black *cordon*; the *corsage* is *à l'enfant*, and the sleeves are *en gigot*. Pelisse robes of satin are much worn in afternoon home dress by married ladies; and we are happy to say that the Dutch fashion of setting the plaits full all round the waist is very



rapidly declining ; and all the new dresses, now issuing from the most modern *magasins des modes*, have the skirts set on in that usual manner, which is so well calculated to set off the hips and graceful natural *contours* of a well-made woman. Yet we are sorry to record (because we know of a very recent instance of its becoming fatal) the practice of pinching in the waist, by extreme tight lacing, to a slenderness, as unnatural as it is disagreeable and unpleasing to the sight. This hideous and wasp-like fashion still prevails.

Dark silks and those of corn-flower blue, with Almeida buttons of silver, ornamenting the cuffs and bust, prevail much at dress dinner parties : these buttons, since the Peninsular war, are well known : their workmanship is exquisite ; but we admire them much more on the dresses of the Portuguese ladies than on our own. Many of them were brought into England on the waistcoats of our officers, but they did not continue to wear them here. There was thought to be a sort of foppery in them inconsistent with English dress. The imported buttons were of gold : our jewellers have well imitated their workmanship ; but the materials are not of intrinsic value, and we prophecy that the apparent silver will turn black before the lady who may be fond of finery will choose to part with it.

The dresses abovementioned are made low, but very decorous, across the bust, and are not cut away so much from the shoulders as they have been of late ; not discovering, in any degree, more of the neck than is allowed by etiquette for afternoon costume. The front of the bust, when adorned with the Almeida buttons, is made plain, and the buttons are set on, so as to form the outline of a stomacher. When there are no buttons, the body is made either *en gerbe*, or in the Anglo-Greek style, which latter fashion prevails in all the pelisse-robos. Evening dresses for young persons are of *crêpe-lisse* ; those of the matrons are of satin : the *corsages* of these robes are *à la Sévigné* ; but there is little new, and little can be expected, as decisive on this head, till the grand parties of London shall take place. Though there are some private balls, we cannot expect much intelligence of this kind ;

the dress and public balls will not commence on this side Christmas, we may rest assured. At present there is little more dress observed than at social evening parties.

Turbans seem a very general head-dress again with matronly ladies. Those of a certain age wear with them a *mentonnière* of plaited blond-net, which renders them an infinitely becoming and suitable *coiffeure* to ladies in the decline of life. Black velvet *béret* turbans also prevail much for evening parties : they are ornamented with pearls, and white flowers made of plumage ; whence depends a beautiful gossamer kind of feather, representing the tail of a bird-of-Paradise, but each feather more separate, and notched. Ladies, in slight mourning, wore these turbans, with a beautiful black plume formed of the feathers of a tropic-bird, with a dress of white *gros de Naples*, and jet ornaments. Cornettes of blond, with coloured cauls and a profusion of brocaded gauze-ribbon bows, the colour of the caul, prevail much in home, and half-dress. Morning caps are of black, grey, or coloured gauze, the borders edged with silk fringe, generally coloured, when the cap is brown or grey. At present, we have seen only two or three pretty faces in them, and they look charmingly in any thing. These caps are sure, however, only to be an ephemeral fashion, and, therefore, homely ladies need not trouble themselves in thinking how they may look in such a head-dress. There are some very beautiful *bérets* of white crape and blond, for evening dress parties : these capacious head-dresses have been longer in favour than any other : and we may venture to say they are not yet on the decline, as the above cited was completed for an illustrious duchess, and another for a countess.

There is much variety now in the arrangement of the hair : some ladies wear it in the style of that lovely picture in Windsor Castle, of Henrietta Maria, the Queen of the unfortunate Charles I. ; some arrange it on each side of the face, in clusters of curls ; while others will have it thinly, but very beautifully divided in light curls, one on the forehead, and fuller on one temple than on the other, with the Apollo-knot very slightly elevated. Another wears her hair, the same as the last

described, round her face; but the back part and the elevation are in the Chinese style, and crowned with ends of ribbon, of the same colour as her hair, which appear like the feathers on the head of a New Zealander. In all these different modes, feature, complexion, and countenance, are, *seemingly*, as they ought to be in *reality*, studied: the last we saw was on the head of one, conscious of her own powers of setting a fashion,—a very pretty woman.

The most favourite colours are pink, corn-flower blue, scarlet, Egyptian-sand, lavender, and amber.

### Cabinet of Taste,

OR MONTHLY COMPENDIUM OF FOREIGN  
COSTUME.

By a Parisian Correspondent.

#### COSTUME OF PARIS.

THE weather, at the early part of November, was so dry and delightful, that some of our females of high rank, and who are famed for the elegant etiquette of their dress, were yet seen in a sort of *demi-saison* toilet; I might, indeed, say, that the splendour of summer was united to the richness of winter.

One lady was seen in a beautiful pelisse of very slight silk of a bright summer colour. Some pelisses, however, are of a warmer kind, and more adapted to the season: they are of very fine cloth, and are ornamented with buttons *à la Diane*, or *à la Psyché*. A belt of silk generally confines the waist of a pelisse of this kind. High dresses of Merino, with a pelerine tippet of fur, are often worn in out-door costume, or with a shawl of *Lyonesse cachemire*. This material is striped, and the texture, which is formed of raw silk, is made to imitate the shawls of cachemire.

Blue and black hats of plush silk are very fashionable. They are trimmed with blue satin ribbon, striped with black. The hats, which are made of black velvet and black satin, are trimmed with ribbons of the same materials, and at the edge of the brim with blond; as are the lappets. These hats are worn only in *déshabille*. Velvet hats are becoming general. Sarce-

net bonnets of Greek blue are much in favour: they are richly ornamented with *râches* of blond; two rows of which are *en rouleaux*, and encircle the edge of the brim. On a white carriage-hat of *gros d'Été*, I have seen flowers of various colours interspersed with gauze ribbons. The hats for walking costume are all ornamented under the brim with puffs of ribbon. Some beautiful bonnets have been seen, in the public walks, of white watered *gros de Naples*, lined with blue satin. There are also seen at the Tuileries some very pretty bonnets of Indian taffety, and these, too, are lined with satin. The above is the sole account I can send you, at present, of the diversity of hats and bonnets, as black velvet is now the favourite material made use of for these head-coverings.

Lavender-grey silk dresses, trimmed with fringe, are much admired: the *corsage* is cut square across the bust, and the waist is still encircled by a pointed zone. The sleeves are of fine white India muslin, and chiefly *à la Mameluke*. When the wide long sleeves, worn with coloured silk dresses, are white, they are of *tulle*, and *à la Marie*, and the fulness confined in several divisions, by bands of satin, the colour of the dress. Printed Merinos are in preparation for this winter, and it is expected they will obtain universal patronage. A dress of chequered *gros de Naples* was much admired at a late sitting of the Institute; the ground was of aspen-leaf green, chequered with white and brown; the sleeves, *à la Mameluke*, with a half *canexou* of *tulle*, embroidered in stripes; with a ruff of *tulle*. The sash was of striped ribbon, brown and white on a green ground, and was fastened by a gold buckle, representing a serpent. This dress was bordered by two deep flounces, cut in bias. A black dress was seen at the Tuileries, bordered with a broad hem which terminated at the knee: it was headed by two strips of satin, one of *ponceau*, the other gold colour. The *corsage* was ornamented in the same manner; the sleeves *à la Marie*. The plaits of the skirt, round the waist of the gowns, are not half plaits laid over each other, but full, double plaits; though at the hips they are not so full as formerly. The backs of the gowns are entirely flat, and



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lace behind. Over a broad flounce there often is seen a head formed of a row of foliage *languettes*, or points. A new material, named *olgatino*, is invented for winter dresses ; it is of very fine stuff, with large Persian patterns over it. Plain poplin dresses, of violet colour, are much admired at evening parties.

Dress hats for evening parties are ornamented with *esprits* of black, white, and gold-coloured feathers ; the hats are transparent, and are lined with yellow ; they have four strings of gold-coloured ribbon, figured with violet bell-flowers. Blond caps are again placed very backward ;

the most elegant have only a demi-caul, which discovers much of the hair behind. *Bérêts* of coloured crape, when worn at dress parties, are ornamented with feathers of the same colour, mingled with those which are white ; foil ornaments are also added. The hair is very often arranged in corkscrew ringlets ; but this style is much improved ; the ringlets are disposed with easy negligence, and are not so long as they were : they were before much too formal.

The favourite colours are lavender, blue, rose-colour, orange-colour, Chinese-red, and aspen-leaf green.

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were maintained while the successors of Alexander, with a handful of Greeks, kept in submission, and at the same time enlightened, the former subjects of the great Persian monarchy. In Italy, they concentrated from subdued states, and were cherished when "the empire of Rome comprehended the fairest part of the earth, and the most civilised portion of mankind, when the gentle but powerful influence of laws and manners had gradually cemented the union of the provinces." And again, after a dark period of intervening barbarism, the descendants of the Romans restored to light, almost miraculously, the treasures of ancient wisdom; the philosophy, the history and jurisprudence, the poetry and oratory, of Greece and of Rome. All Europe became gradually enlightened by this collected knowledge, which has left us little else to do on such subjects than to expand, to vary, and to imitate: then did the fine arts revive and flourish, while every petty state of Italy displayed a vigour and energy not unworthy of the Grecian era.

The subject to which this volume relates, is very ably and successfully treated. Mr. Meason's book may be studied and consulted with great advantage by all persons interested or engaged in the erection of buildings admissible, from situation, &c. of picturesque effect.

#### EDUCATION.

To point out works of education and of amusement for childhood, is frequently beneficial to mothers, and to those who are engaged in the labours of tuition, as well as to their charge. We have, therefore, much pleasure in mentioning, as a volume well calculated to promote its object, "*The Little Grammarian, or, an Easy Guide to the Parts of Speech, and familiar Illustrations of the leading Rules*

*of Syntax, in a Series of Instructive and Amusing Tales; by the Rev. W. Fletcher.*"

This book, illustrating the parts of speech upon the Abbé Gaultier's plan, will greatly facilitate the acquisition of knowledge in the young beginner, who will, thereby, be amused and beguiled into the possession of practical rules which he would otherwise find it difficult and irksome to learn. It reflects much credit upon the taste and judgment of its author.

Another pretty little volume, also by Mr. Fletcher, is "*Lessons of Wisdom for the Young, or Spring Mornings and Evenings; with twelve Engravings.*" Elucidating, by light, simple, and amusing moral essays, the beauties and wonders of nature, it is admirably adapted to the capacities of children.

To succeed the spelling book, "*An English Lesson Book, for the Junior Classes, by Lucy Aikin,*" is well suited to the female nursery, or preparatory school.

"*The Step-Brothers, a Tale;*" by the author of *The Young Emigrants, &c.*, to which we accorded a favourable notice in a former volume, displays, in a pleasing and affecting narrative, founded on facts, the injurious consequences of indulging in the passions of anger and hatred. As no slight portion of human happiness depends upon the regulation of the temper, we are pleased in the opportunity of recommending to our youthful readers the perusal of a volume which so forcibly exhibits the baneful effects of a morose and turbulent disposition, and the importance, both to themselves and others, of cherishing feelings of amity and benevolence.

#### A SUMMARY OF FASHIONS FOR THE LAST SIX MONTHS.

WHEN we took leave of our kind patronesses, the high and distinguished votaries of fashion, last JUNE, the weather was chilly, sometimes even stormy and tempestuous; towards the middle, however, of that generally cheering month, the face of Nature wore a different aspect. Mantles for the out-door costume were laid totally aside, and the lace pelerine, with the clear muslin, or tulle, canezou-spencer, took place of the

black velvet tippet, and the close wrapping Cachemire shawl.

The carriage dresses, and those for the morning exhibitions, were superb. They consisted chiefly of gowns of striped batiste, with Arabic figures, in black, on the coloured stripes; the body was made tight to the shape, and pointed at the base; the dress partially low, and finished round the bust by a collar en paladin. The sleeves were of white crape, à la



*Marie.* A *sautoir* of white brocaded silk was tied carelessly round the throat; and a hat of white *gros de Naples* completed an elegant costume, either for carriage or public promenade.

Another carriage dress was of Indian silk, the ground white, striped with the colour of the lavender blossom. On the spaces between the stripes were painted Chinese designs in different colours. One flounce ornamented the border, the stripes of which were across the flounce, which was set on so that the fulness was only at intervals, where it appeared finished, from being drawn together at the head, like a tulip or a *fleur de lis*. The body was made close to the shape, with very full sleeves, *à la Marie*. A pelerine of white lace was thrown over the shoulders, surmounted by a full, quadruple ruff of lace. A bonnet of white chip was ornamented with very broad ribbons, sea-green and white, and branches of willow.

The walking dresses were of coloured *gros de Naples*, and the most novel mode of making them was with narrow lapels in front, turning back on each side of the bust; the points of these were finished by a gold button. Where the pelisse closed in front down the skirt, it was cut in square notches, folded back, halfway, in bias, the fold fastened down by a gold button, at every notch. A plain bias fold surrounded the border, headed by a *rouleau*. The sleeves were very full, with a broad pointed cuff at the wrists. This dress was without any collar, and rather too open at the throat for walking costume: it was finished by a broad frill of lace, of fine texture, and splendid pattern. The hat, of a beautiful shape, was formed of gauze ribbons, in brocaded stripes of sea-green and white sewn together in bias. The strings were of ribbon to match, very broad and very long; and the hat was adorned with fancy flowers of green and foliage.

Ball dresses were of coloured crape, the trimmings at the border simple and elegant; at dress balls, silver ribbons often formed a part of these trimmings, but not gaudily; being lightly and tastefully disposed, and striped with the colour of the dress. The boddice was made quite plain, and a sash tied behind in a bow, with short ends of the same ribbon which

ornamented the border. The sleeves were short, and trimmed at the shoulders with bows of ribbon. The hair was arranged *à la Grecque*, and the plait, in front of the knot behind, entwined with pearls, a *bandeau* of which valuable articles, with an antique jewel in front, or the pearls mingled with hair, crossed the forehead.

The turbans were extremely elegant, and their shape, in the Armenian style, truly becoming: they were most admired when of white crape chequered with gold. The dress evening party, and opera hats, were of white or coloured crape, placed very backward, and adorned with painted ribbon, branches of willow, and, under the brim, small bunches of field-flowers. The Vienna *toque* was an elegant evening head-dress, formed of puffs of gauze ribbon, with a full plumage of white feathers, playing in various directions. This *toque* was placed much on one side, and one feather reclined on the throat, on that side where it was brought down. When the hair was worn without a cap, it was sometimes much elevated, but that mode was fast declining: those ladies, however, who were yet partial to this elevation, entwined the high puffs with pearls and gold beads. The curls were very full on each side of the face. Sprigs of gold wheat, with some formed of pearls, were placed on each side of the head, and a *bandeaul* of the same materials crossed the forehead. — *Vide* engravings, for June, 1828, pages 258 and 259 of the preceding half yearly volume.

White muslins and slight summer silks formed the general wear. Pelerines and white *canezou*-spencers were favourite accessories for out-door costume.

The PARISIAN BELLES, in acknowledgment, we suppose, of our adaptation of French fashions, appeared now emulous of copying from the English ladies: every one eagerly adopted a dress worn by a beautiful daughter of Albion, which consisted of a *canezou*-spencer of clear lawn, laid in very small plaits, and fastened down the front by a row of small buttons of blue and gold enamel; two rows of which buttons, placed diagonally, formed a cuff at the wrists. The petticoat worn with this *canezou* was of *gros de Naples*, of a violet colour, bordered only by a broad hem, and in very full plaits all

round the waist: bracers of the same colour seemed to support the petticoat, and these were worn over the *canezou*. The hat was of white chip, adorned with Parma violets, gracefully disposed, a few bunches of which, placed under the brim, were mingled among the curls of hair. The gloves were white, embroidered with violet-coloured silk.

Pelerines of clear lawn, or muslin, laid in small plaits, were much in request for out-door costume; some of the round pelerines were formed of two or three frills, falling over each other: a broad runner, through which was introduced a ribbon, drew them round the throat. Chinese crape shawls were a favourite out-door envelope. The ground of these beautiful articles was white, with a border embroidered in differently-coloured flowers. Shawls, also, of India muslin, embroidered with coloured silk, were much in request.

The hats of white chip were either very simply trimmed with white ribbon, or absolutely loaded with flowers: the crowns of all hats were lower than those worn the preceding year, and they were generally placed on one side. The crowns of the straw bonnets were higher behind than in front. *Capotes* of clear lawn were in requisition for the country, whither sojournment takes place earlier in Paris than in London. Hats of chequered silk, and those of Leghorn, were generally ornamented with very large flowers. The nape of the neck was now totally concealed, by the hats and bonnets being all placed very backward. Leghorn hats were yet in favour, and some loaded with ornaments, amongst which was the Russian plume, were worn at dress parties of ceremony.

White dresses were very general; and morning *déshabille* pelisse robes had the fulness of the sleeve confined only at the wrist by a single band. That cool material, *cot-pati*, was in high favour for almost every style of dress. Some dresses made of this article had very broad stripes, and the flounces were embroidered in divers colours to suit those in the stripes. The dresses for walking were very short. The most approved white long sleeves, worn with coloured dresses, were of Organdy, *gauffrée*. Sleeves of white lawn were laid in very small plaits.

The hair, from its studied arrangement, in formal high bows and curls, larger than *une saucisse de Bologna*, was dressed this month in a simple and elegant style, rather low. A *bandeau* was a favourite ornament, and, in full dress, to this there was often affixed a butterfly, composed of different coloured gems. The turbans were of soft, fine India muslin, and made to discover the hair behind. A broad *bandeau*, of small gold beads, encircled the part next the forehead. At full dress parties, a kind of coronet was much in favour, composed of *marabout* feathers, separated by silver lilies of the valley.

In JULY, the rage for dress still continued to increase, nor did the usual summer simplicity prevail as in general during the warm season. A variety of colours marked every style of costume, and particularly in dresses for the carriage; striped silks of the gayest tints, on a white ground, and bordered with bright green, were in high favour; the body cut away at the shoulders, and the long sleeves very full at the top of the arm, but beneath the elbow fitting close. A bonnet of white satin, immensely large, and rendered apparently much more so by a broad white blond at the edge of the brim; the whole crowned with double garden poppies of various hues, and as large as the largest species of that flower. —See our engraving of this fashion, for July, at page 24.

An evening dress, given in the same plate, is extremely beautiful, and appropriate to the summer season: it is of fine India muslin, beautifully embroidered with bright green. One flounce surrounds the border, scalloped at the edge, and embroidered in rich branches of foliage; the head of the flounce formed by separate clusters of the same foliage, yet grouped very closely together. Over these are long branches of willow, worked on the dress. The body is *à la Cires-sienne*, with a pointed zone of green silk; and the sleeves are long, and very full, *à la Marie*; the fulness confined at intervals by bands of green silk. A rich bracelet terminates the sleeve at the wrist. With this dress is worn, carelessly tied, a scarf of white sarcenet, striped across, and fringed with green. The head-dress consists of a hat of white



crape, with a superb plumage of white feathers, edged with green.

Dresses for the morning promenade were often of fine white cambric. The most novel was a *tunique* pelisse. The petticoat part finished in numerous rows of Vandyke points, and the *tunique* robe finished round with one row of those ornaments. The waist very long, and the sleeves *en gigot*. A *canexou-fichu* was worn over the dress, trimmed with lace; and over the top of the sleeves were *mancherons* formed of five leaves of Honiton lace. The *canexou* was surmounted by a full double ruff. The hat was of rose-coloured satin, with bows of the same, and a slight ornament *en fers de cheval*. A rosette of rose ribbon was placed over each temple, under the brim, and the hat was tied under the chin with a *mentonnière* of blond.—See a morning promenade dress at page 24.

A dress for the rural evening walk was of fawn-coloured taffety, with a broad hem, finished where it turns back on the outside, *en limaçon*. Between each, and over the hollows made by that finishing, were sprigs of beautifully embossed white embroidery, resembling branches of fern. The sleeves were *à la Marie*, but their width was confined only just above the elbow; at the wrist a very broad cuff, with six buttons on the outside, terminated the sleeve. A *canexou-pelerine*, of a novel form, was worn over this dress, of fine clear muslin, or *tulle*; it was trimmed with frills of the same, delicately embroidered at the edges. Bows of corn-flower-blue ribbon, from the throat to the extremity of the waist in front, ornamented the pelerine, which had little of grace or elegance, and was approved only from its novelty. A hat of white chip was worn with this costume, placed very backward, and ornamented lightly and tastefully, with corn-flower-blue sarcenet and ribbon, *en bateaux*, and in bows; strings of the same coloured ribbon floated loose. Half-boots of blue kid, and a brown silk parasol, completed the dress.—*Vide* a Summer Walking costume, at page 24.

The out-door coverings consisted chiefly of shawls of Chinese crape, or throat scarfs over a high dress; and *canexou*-spencers of muslin, or *tulle*, were very prevalent: these were either embroidered or trimmed

with a profusion of lace. Silk pelisses were worn, and by very elegant females, but they were not general. The hats and bonnets, of which we have given some specimens in our engravings, increased in size.

The light summer dresses were of coloured lawn, cyprus crape, and *gros d'Été*: they were often trimmed in a very whimsical manner, though not in bad taste. The full plaiting of the petticoats round the waist did not set off the figures of our fair countrywomen, neither did the long waists: what female would be admired who was of that hour-glass shape, which they seemed this month so ambitious of displaying?

Puffs of broad gauze ribbon, richly striped, formed a favourite head-dress for young ladies. This *coiffeure* was simple and attractive, especially when the ribbons suited the complexion, or the colour of the hair. Dress hats were much worn in the evening; and where they ought never to be admitted from their monstrous size, at the theatres; they were loaded with plumage or flowers. The *déshabille* caps were very pretty; they were ornamented with much taste, with ribbons, and a few flowers. For full dress parties, diamonds, pearls, and plumage, with dress hats or turbans, adorned the heads of our matronly *belles*.

The PARISIAN ladies, in their morning walks, wore *déshabille* pelisses of cambric, or of jaconot muslin. The former were trimmed with India muslin, laid in very small plaits; the latter were embroidered. *Canexous* of chequered English muslin were worn with coloured skirts; very often the skirts were of flowered chintz.

The hats worn with these dresses were generally of Leghorn, and ornamented with green foliage. In the country, bonnets of undressed lawn were much in request: they were ornamented with broad coloured ribbons and field flowers. A new manufacture of hats, of straw and silk interwoven, the straw in chequers, was much in use: hats of this kind were trimmed with ears of corn, *coquelicots*, and grass. On white chip hats, the trimming most admired consisted of gauze ribbons, either white or lilac; these hats had four strings, two under the brim,

which tied, and two others descended, one from the edge of the brim, the other from the summit of the crown, and both floated loose. Hats of white watered *gros de Naples* were trimmed with gauze ribbons of two colours, and were ornamented with flowers. A very pretty bonnet was formed entirely of pink ribbons; it had a white blond at the edge of the brim, was ornamented with bows of ribbon, and tied under the chin by a *mentonnière* of blond.

Dresses of real India chintz were in high estimation; they were bordered by one very deep flounce, bound by an ornament in which were mingled all the different colours of the flowers composing the pattern. Dresses of white India muslin were also trimmed with flounces, on which was embroidered, in beautiful feather stitch, a pattern resembling leaves of ivy: an embroidery, *en gerbe*, composed of branches of ivy, ascended in front, as high as the knee. The *corsage* was *à la Niobe*, and covered with embroidered ivy leaves, and on every division of the full sleeves was a *bouquet* of ivy. Dresses of painted *gros de Naples* were much admired for their elegance: they were trimmed with broad flounces, set on in full plaits. These dresses had long white sleeves of lace. Gowns for half dress were of coloured muslin, all of one colour; with pelerines the same as the dress.

Dress hats formed the favourite *coiffeure* at many evening parties: they were of crape, of two different colours: and had two plumes of feathers, composed of the bird-of-Paradise and the heron; under the right side of the brim were a few small feathers disposed like a fan. Another evening dress hat was of white chip, placed very backward, and much on one side; gold flowers were placed under the brim, and laid on the hair; on the hat were five white feathers, mingled with branches of gold. Turbans were often of gold and silver tissue, and ornamented with feathers of various colours: those also of silver gauze, brocaded with coloured flowers, were much admired. When in full dress, the hair was adorned with feathers only; they were of two colours, pink and white.

At the commencement of August, we

found wrapping pelisses of white muslin much in request for morning *déshabille*; and these, too, with a tastefully trimmed hat of white chip, were worn as an outdoor costume, for the retired rural promenade. The sleeves of these dresses were immensely wide, and *en gigot*, with stiffened pointed cuffs at the wrists, of cambric, edged with plaited *tulle*. The *corsage* was *en gerbe*, and a very wide pelerine, double frilled all round, with muslin laid in very small plaits; the throat finished by a broad ruff, divided by a coloured silk *sautoir*. A hat of white chip was sometimes worn with this morning dress, trimmed with very broad ribbon, striped with different colours.

Such was a favourite morning dress, which, howsoever little we might be disposed to admire it, because its accessories were not in accordance with good taste, we have represented in our engravings. The next figure, which accompanied it in the same plate, was for the public promenade, and it was well suited to that purpose. It was of pale blue taffety, finished by a broad hem, surmounted by a narrow double flounce, which appeared like a *ruche*. The *corsage* was *à l'Enfant*, and the sleeves *à la Marie*, with a broad cuff at the wrist. A pointed pelerine of white *tulle*, trimmed round with blond, formed the out-door covering over the shoulders. A hat of Tuscan grass, lined with light blue, and trimmed with white ribbon edged with blue, and a bunch of blue bells.

A beautiful evening dress was of white crape, embroidered in various colours, round the border, in drooping garlands of flowers. The *corsage* was of white *gros de Naples*, and *à la Sévigné*; full sleeves, coming as low as the elbow, were terminated by the old fashioned ornament of a double ruffle, of rich broad blond. The head-dress was a *béret* of white gauze, spotted with ruby and emerald-green. Aigrettes of feathers in the same colours, were tastefully disposed over the head-dress.—*Vide* an engraving of an evening dress for August, page 74.

The walking costumes were often of coloured *batiste*, or muslin, generally very light, with dark coloured flowers and foliage surmounting the broad hem. Over



these dresses was worn a *canezou*-spencer of white muslin; the sleeves extremely full, and confined only by one band, about the middle of the thickest part of the arm, above the elbow; the cuff at the wrist very broad, and finished at the outside of the arm by a great number of small buttons. Very full French ruffs were worn in this style of dress; and the bonnets of a closer kind than those for the carriage or the public walks: they were generally of coloured *gros de Naples*, of rather a dark shade, but were trimmed with very lively figured ribbon.

We were induced to give the *fac-simile* of a child's dress this month (page 75). Ladies now devote themselves much to dress; but to be expensive and fine in attire, is not to dress *well*; and, for these last two years, Englishwomen have been much declining in the taste and graces of the toilet. In this little girl's costume, here referred to, the mammas cannot be congratulated, on having so sadly and *grotesquely* destroyed all the sweet infantine simplicity which marks the period of innocent childhood. The dress is uncouth and Dutch-looking.

Puffs of gauze ribbon formed one of the most favourite head-dresses this month; and young married women wore very pretty caps of coloured gauze, trimmed with ribbons, not the same colour as the cap, but of colours which well corresponded with it. Caps of figured blond, with rosettes of gauze and flowers, were also much in request; and the morning caps were of fine thread lace, trimmed with coloured satin ribbon. The hair, no longer offending the eye with preposterous curls, was now elegantly arranged; and our youthful females were fond of placing one single full-blown rose, or other handsome flower, among their lovely tresses.

Every thing good in its first idea and setting out, is liable to abuse. From the correct intelligence which we have been in the habit for some years of receiving from the continent, we confess that we might, perhaps, firstly, have been the cause of our countrywomen being so eager in their adoption of all French fashions. The lady who furnishes us with the newest Parisian modes, was some time resident in England, and occasionally now visits

London. She knows well what is becoming to the English countenance; she is also often aware how much the French ladies disguise themselves, and does not fail sometimes to censure what she describes. The frequent trips to France now cause every English female to copy, as closely as she can, only what she has seen *ridiculous*: for it is a very difficult thing for a person, howsoever respectable, if not of distinguished rank, to gain admittance into the *first* circles in Paris; and there, as in London, to go into the *extreme* of any fashion is reckoned vulgar.

The two nations now dress so much alike, that we have but few remarks to make on the August costume of the Parisian *belles*. They wore, also, in out-door dress, a muslin *canezou*-spencer over a coloured skirt; pelerines, scarfs, *sautoirs*, and India shawls.

The hats were worn very backward, like the English: and we believe they were obtained from England: they were of white stamped paper, in imitation of chip, and others were glazed, and dyed yellow, to look like Leghorn. The real chip and Leghorn hats were often loaded with a profusion of flowers; as were those of pink *gros de Naples*, which gave to them rather a gaudy appearance.

The silk dresses, whether of *gros de Naples*, Palmyrene, or taffety, were often beautifully painted. The *corsages* of the dresses for young persons were made *à la Vierge*, and the petticoats very short: the waists were all long, and much pinched in. White muslin, and muslins all of one colour, with striped gingham, formed the general wear.

Every lady, who was young enough, went without a cap. Jewels had been much worn in the hair through June and July, and were yet in favour at evening dress parties. Turbans, ornamented with gold, formed the head-dress of the French matrons on such occasions, and crape *bérets*, adorned with sprigs of jessamine, were also much in favour. Dress hats were of white chip, ornamented with coloured feathers. At all dress parties flowers prevailed more than feathers. In half dress, very pretty blond caps were seen ornamented with flowers and ribbons.

In SEPTEMBER—in the fine weather

which prevailed during a great portion of that month—the English ladies wore pelisses of coloured muslin, finished down each side of the skirt, in front, by points; alternating with the points were flowers, embroidered in black: with such pelisses, a *canezou* muslin spencer, of the same colour, was worn, with full sleeves. A white transparent bonnet, with puffs and bows of coloured ribbon, finished this walking dress.—See an engraving of the above dress for September, page 120.

The weather was sometimes so warm and pleasant, that the white muslin *canezous*, with a lively-coloured petticoat of *gros de Naples*, were as prevalent as in the preceding month; and white bonnets, trimmed with two ribbons, each of a colour different from the other, were generally worn with these dresses; one of the ribbons always of the same colour as the petticoat.

The favourite ball dress was of pink gauze, with a rich stripe of white satin. Three flounces ornamented the border; two of white gauze, pointed, *à la Vandike*, and bound with white satin; the middle flounce was of the same material as the dress; the body *en gerbe*, and the sleeves very short and full.

The hair arranged short at the ears, with but few curls; the Apollo knot much elevated, with flowers, large and full-blown at the base, formed the favourite head-dress for balls in the country.—*Vide* a dancing figure, at page 120.

White muslin dresses, ornamented in various modes, were very general. The *corsage*, *à l'Enfant*, with a pointed zone, embroidered round the waist, and the sleeves very full. Figured silks and chintzes were also much in vogue; the silks striped or chequered on a light ground. A slight reform took place in the bonnets; but it was yet not so general as could have been wished.

The prettiest bonnet that appeared this month was of white chip; it was in the cottage shape, but shorter at the ears; elegantly, but not too profusely, trimmed with a rich broad ribbon of French white, with a green satin stripe at each edge; the strings fastening in a bow at the right ear. Under the brim were rosettes, and *lanquette* ornaments, of the same sort of ribbon with which the hat was trim-

med. The bonnets, either of silk, straw, or Leghorn, worn in the country, were all of a close description; and those which were coloured, were of green or celestial blue; though yet too large, they did not so far extend on either side as formerly.

The turbans worn by matrons at evening parties were of a becoming shape: generally white, and of light texture, with a large flower, mingled with pearls, placed on the right side. The dress hats, a prevailing *coiffure* in the country, were of white chip, ornamented with a superb plumage of coloured feathers. The *bérets* were large, of some striking colour, and ornamented with gold. Caps, for the breakfast-table, were of India muslin, splendidly embroidered, and trimmed with lace and bows of gauze ribbon. Caps for afternoon home costume were of blond, with small rosettes of ribbon, and very long strings: a few small field flowers were added.

In PARIS, a new carriage pelisse appeared, of white crape, lined with rose-colour, and fastened down the front of the skirt with bows of rose ribbon, edged round with lace. Morning pelisses were of white muslin, trimmed at the border with a double fluted flounce.

At the morning promenades were seen bonnets of white *gros de Naples*, with bows of straw-coloured ribbons; close *capotes* were also much worn in morning walks in the country; those were most fashionable which were of tartan silk. With transparent hats demi-veils of white blond were generally worn.

The dresses were chiefly finished round the border of the skirt by a broad hem, and the plaits were set very full all round the waist. The *corsage* quite plain, with a stomacher in front; and the sash of rich white ribbon, buckled on one side. *Canezou*-spencers were often worn with morning dresses, of which they formed a part. Belts and pointed zones were more worn than sashes. The ball dresses at Ranelagh were of muslin, Organdy, or plain *tulle*; the last finished by one deep flounce. Some beautiful dresses of clear lawn, worked in coloured silk embroidery, were much in request.

The most fashionable head-dress in hair consisted of plaits wound round the



head, sustaining the Madonna braids in front, and separating the loops which form the *Apollo knot* behind. Very few young persons wore any ornament on their hair.

In OCTOBER, which made its first appearance with that mildness which is not unusual in that generally pleasant month, the morning dresses of the English ladies were very tasteful: a light brown petticoat of *gros de Naples*, the border surrounded by a broad hem, headed by a Greek pattern of green embroidery; and a muslin *canezou*-spencer, worked in stripes, with the sleeves embroidered in the same way, in bias, with a broad falling collar, trimmed round with lace set on full, was a very prevailing dress. The bonnet was of Pomona-green silk, trimmed with a ribbon to correspond, and blond. Half boots of the lightest shade of willow-green, in kid, completed the dress.—See an engraving of a morning dress, for October, page 166.

The other dresses represented in our engravings were such as marked the then reigning modes; but they wanted the chaste simplicity of the one we have just described. The unnaturally pinched-in waist, and the full *outré*-looking petticoat, harass the sight. The materials are beautiful; the milliner and dress-maker do their best; but the artist, who knows the true line of beauty, is almost tempted to quit his work in disgust. We cannot check these reflections as we look on the second figure in the same plate with the morning dress. It represents a female in a dress of beautiful Indian taffety, painted in various colours. The waist is of brown satin, tightened in to a wasp-like thinness. The white sleeves, *à la Marie*, are very full, and are confined across the middle part of the arm, above the elbow only, except by a bracelet of white and gold enamel at the wrists, clasped by a cameo. A tawdry taste is displayed round the bust; over which is a double frill, the same as the skirt, falling over the brown body and the shoulders of the white sleeves. It is an afternoon dress, for receiving company; the white crape hat, therefore, is too large to wear in the house; the present style of hats being totally unfit for that purpose. This is trimmed with white satin, and

ornamented with white feathers, in an *aigrette*, and one of a drooping kind, seemingly of the same quality as the tail of the tropic bird.

The evening costumes were varied. We have given, in our second engraving for this month, a dress of white gossamer satin, worked above a very broad hem, in coloured silks; the body plain, with a collar, *en paladin*, round the bust; the *corsage* made low, and the sleeves plain, short, and full. The hair arranged *à la Grecque*, and the *fusée* part bound at the base by strings of pearls and rubies: a *bandeau* of the latter gems across the forehead.

The morning visiting dress, which is represented in the same plate, is of lavender-grey levantine, or of white muslin, according to fancy. Two fluted flounces surrounded the border of the skirt: the sleeves were *à la Marie*, confined at separate intervals; as these sleeves always ought to be, otherwise they become a sort of sleeve to which some other denomination ought to be given. A *canezou pelerine fichu* of muslin is thrown over this dress, which is made high. This pelerine is splendidly and elegantly embroidered, and fastened down the front by bows of coloured ribbon. The hat was of fine Leghorn, crowned with a beautiful plumage of short white feathers: the whole costume was elegant, and appropriate to the purpose for which it was intended.—See an engraving of a morning visiting dress, for October, page 167.

The weather was fluctuating, and the light shawl of silk, or the black velvet pelerine, was equally seen at the promenade. Sometimes it was so warm, that the silk scarf was disposed in graceful drapery, and while it “doubled every charm it seemed to hide,” appeared more for ornament than use; while scarcely had a day intervened in which the fog and chilling air did not render the close wrapping pelisse indispensable.

In PARIS, the French ladies were also undecided as to what out-door costume they should adopt: the mild weather often rendering the muslin *canezou* a sufficient covering; but they would often be obliged to resort to a warmer envelope, and the *canezou* was replaced by the clumsy and inelegant shawl, named a *banito*, which, with its orange or scarlet

stripes, has not been unaptly compared to a horse-cloth. The autumnal pelisses were of India taffety. Riding habits were made of a walking length, and were much in favour for paying morning visits.

Plain large straw hats were universally worn in the country. They had no other ribbon than that which formed the strings in tying them, and a gauze veil. The silk bonnets were generally white, with coloured linings: the close *capote* bonnets were of white *gros d'Été*, and were trimmed with white gauze ribbon. Hats of fine Leghorn were fashionable at the public promenades, as were those of lapis-blue *gros de Naples*, lined with rose-colour; and carriage hats were chiefly of white crape: the latter were ornamented with branches of the filbert-tree.

The *corsages* of all dresses were pointed in front. Dresses of coloured muslin, all of one hue, were much in request, and were ornamented at the border with patterns either in braiding or embroidery, reaching as high as the knee. Striped silks, particularly green on white, were in general request: the sleeves of such were short, and very full. Striped muslins, with coloured heart's-ease between the stripes, were much admired.

The hair was arranged in very full curls over each temple. The *bérets* were voluminous, and were placed on one side. Dress hearts were of white transparent crape, with white plumage. In full dress young ladies wore diamond diadem-combs, and musk-roses in their hair: the diamonds, however, were chiefly confined to young married females; the *demoiselles* substituted pearls, as more appropriate to their early youth. In simple evening dress, small flowers were entwined among the tresses. Small caps, ornamented with flowers, and very wide at the temples, placed extremely backward, were much in vogue; they had very long lappets of gauze or blond.

At the commencement of NOVEMBER, that generally cheerless and uncomfortable month, though it opened mildly and pleasantly, the mourning, occasioned by the demise of the Queen of Wirtemberg, sister to our beloved Monarch, cast a cloud over the gaieties of costume. We must say, however, we never before saw it so diversified, or so little meriting the

appellation of mourning. As we are assured that such a mixture of black with colours did not proceed from any disrespect, or want of loyalty among our fair countrywomen, we presume it was caused by that unaccountable propensity which they have lately discovered for adopting all the varied tints of the rainbow, not by turns, but often, at the same time, together. This is not in the usual good taste of Britannia's daughters: it is evidently copied from France, where gaudiness is often substituted for elegance in dress.

The winter fashions now, however, began to assume a more decided appearance; for there is little change adopted from November till the latter end of December. White satin dresses for evening parties took place of the thinner texture of *tulle*, or gauze. These dresses were often beautifully embroidered, at the border, in a rich pattern, with floize silk, above a very broad hem: a pointed zone encircled the waist, worked in the same manner: the sleeves were short, and very full, with a body, made properly low for full dress, *en gerbe*. A pink scarf of India silk, was folded in elegant drapery over the dress; and the hair was arranged, *à la Ceres*, with a clustered diadem of coloured wheat ears.—*Vide* an evening costume for November, at page 216.

Dresses for the dinner party are of amber, or other lively-coloured crape, over white satin, trimmed in a very splendid and novel manner round the border; the trimming is of crape, but edged and ornamented with satin of the same colour as the dress. The bodice of these dresses are made plain, and fitting exactly to the shape; it is low, and is finished round the bust by a broad falling tucker of white blond. The sleeves are of white *tulle*, or *crêpe acrophane*; the fulness confined only just above the elbow, and the wrists terminated by an antique English pointed cuff of amber satin, the points edged round with narrow *tulle*, or blond. The head-dress is a hat of blue crape, placed on one side; under that which is elevated is a fan ornament of broad blond, and on the other, a bow of richly brocaded white gauze ribbon. The hat is beautifully adorned with white plumage.—See a dinner party dress, at page 216.

The morning dresses consisted much of



coloured silk petticoats, with white muslin or cambric spencers: these had the sleeves *à la Marie*; and the spencer itself was made quite high to the throat, with a very full ruff of stiffened muslin, or clear lawn.

Shawls were much worn in the morning walks; and the above-described dress, with a shawl of warm texture, was frequently worn as a promenade costume. The pelisses of the most novel description were of satin, a material expected to be much in favour during this winter; those which have already appeared are in the Gallo-Greek style, as to the *corsages*; the skirt made as plain as possible, wrapping over, and fastening on one side, in front, imperceptibly: a simple *rouleau*, concealing this fastening, constitutes all the trimming. The silk pelisses are numerous; those which were new in the latter part of November, were of rich black levantine, and these, with the coloured ones, also, were ornamented at the border, *à la Witzchoura*, with broad and valuable fur; that which was most in favour was the light sable. The busts of these pelisses are sometimes fancifully ornamented in various modes; but they are considered more genteel, either in the Gallo-Greek style, or quite plain, fitting close to the shape.

We had entertained the hope of seeing the black velvet bonnets, always so much in favour during the winter, of a less preposterous size than those worn the greatest part of the summer: they are, however, immensely large and wide; yet their shape is becoming from their being short at the ears, with the crowns rather low. Their trimming is simply elegant: feathers seem at present almost exploded; and, if there are flowers, they are but sparingly scattered, and are of rich wintry tints, though the colours are rather striking. Last winter, if the velvet bonnets were all black, yet coloured strings were universal; now, even if the bonnet is adorned with flowers, or coloured bows, the strings are invariably black. Many ladies are seen in carriages with bonnets of coloured silk, bound with a suitable, but not the same tint as the bonnet. These silk bonnets tie rather close, and are as appropriate to the promenade as to the carriage.

In home and half dress, silks have taken place of the thin *barège* and other light materials. We much admired a very pretty walking-dress worn on the first change of the court morning. It was of dark grey Norwich crape, with a very broad hem round the border; headed by Castilian points, hanging over, trimmed at the edges by a double *ruche* of black ribbon. The waist was quite plain, and the sleeves *à la Marie*, but confined only just above the elbow; and by a very broad gauntlet cuff at the wrist. Over the dress was a pelerine, fastening behind, of white fluted muslin, embroidered across, about mid-way, with an embroidery in chain-work, of black silk. A French ruff terminates the pelerine at the throat, which ruff is kept up, and divided from the pelerine, by a *fichu-sautoir*, of French-grey satin, painted with delicate foliage, in black. A bonnet of black velvet, trimmed with bows of French-grey ribbon, edged with hair stripes of black, finished this costume, of which we have given an engraving at page 216, but which has been diversified in the manner described in the letter-press.

Coloured crape dresses are prevalent for the evening party, particularly for the young, but are adopted by married ladies, as well as those who are single; the crape is of the Cyprus kind. Dresses of coloured silk, for dinner parties, have always long sleeves of white *tulle*, or crape, which are worn over short sleeves of the same colour and material as the dress. Pelerines of lace, almost as large as a little mantelet, are often thrown over the shoulders; and, certainly, should the wearer be seated near a door, or at a distance from the fire, on a cold day, they will be found very serviceable; but they disguise the form, howsoever well proportioned.

The turbans are very large, and the crowns flat, in the *béret* style: they are often of brocaded gauze; and are adorned with *esprit* feathers, both white and coloured. When only one *esprit* is worn, it is placed on the left side, near the summit of the crown. The hair is often arranged *à la Grecque*, and when ornamented with diadems of jewels, they are placed very backward; while, on the contrary, if the diadems are composed of flowers,

they are placed directly in front. Cor-  
nettes of blond, trimmed with satin rib-  
bons of some lively colour, are much  
worn by matrons in half dress, as are  
elegant turban caps of gauze or blond,  
trimmed with white brocaded gauze rib-  
bon, with strings of the same depending.  
The blond caps for the theatre, and for  
receiving friendly dinner parties at home,  
are not so pretty as they used to be:  
there is plenty of blond about them, stick-  
ing out in fan-like ornaments, interspersed  
with very long puffs of gauze.

The jewellery now worn is very beau-  
tiful, and intrinsic in value. To the neck-  
chains of gold are suspended small essence  
bottles, in various forms, and of exquisite  
workmanship. Bracelets of mosaic work,  
fastened with valuable cameos, encircle  
the wrists; and one row of very large  
Oriental pearls, fastened by an emerald,  
is sometimes seen to ornament the necks  
of ladies of high distinction.

In PARIS, little out-door novelty was  
to be seen, either for the promenade on  
foot, or in the carriage. Shawls and rid-  
ing habits, of dark blue cloth, were the  
most prevalent.

The bonnets were of dark-coloured  
silk, trimmed with ribbons of gay and  
diversified colours, in stripes. Some of  
the hats, particularly those of *gros des  
Indes*, were finished at the edge of the  
brim by a very full *ruche*; hats of watered  
*gros de Naples*, of satin and velvet mixed  
together, are expected to be very general  
through this winter. When the carriage  
bonnets are of white silk, they are trim-  
med at the edge of the brim with a col-  
oured *ruche*, and bows of ribbon of the  
same tint. Hats for the public walks  
are of white or rose-coloured *gros de  
Naples*, watered. A demi-veil of white  
blond is worn with them.

Very wide sleeves were worn with  
morning dresses; the fulness not con-  
fined in any part, not even at the wrists.  
The favourite mode of trimming dresses  
is by one very broad flounce round the  
border, with a full head. The dresses  
made of Organdy have sleeves *à la Marie*.  
The skirts of these gowns are made ex-  
tremely short, and discover a large por-  
tion of silk stockings, in open lace-work.  
The *corsage* laces behind. A dress of  
nut-brown *gros de Naples* has been much

admired. At the border was a very broad  
hem, above which were detached *bou-  
quets*, very elegantly embroidered in white  
fioize silk.

*Bérets* are still in favour. The most  
admired ornament on these head-dresses  
are *marabout* feathers. Caps made of the  
most expensive English lace were this  
month in high favour, *en déshabille*, with  
the Parisian ladies. They had very large  
curls, which were supported by the comb  
fastening up the hair: they were adorned  
in front by bows of ribbon; *bérets* of white  
crape, spread out very wide, and the  
crowns very flat, are favourite head-  
dresses: and ornamental combs are as  
much the mode as ever, on *coiffeures de  
cheveux*: they are of gold, finely wrought,  
representing ears of corn, in gold of dif-  
ferent colours, which produce a very  
pleasing effect; they can be detached  
from the gallery part of the comb at  
pleasure, and made to mingle among the  
tresses. Gold ornaments of every kind  
on the hair, in flowers, &c., are much in  
vogue. Long lappets of broad blond,  
falling over the shoulders, distinguished  
the dress hats for November.

And now we enter that bleak and often  
cheerless month which closes the year,  
and must bid a temporary farewell to  
our kind and fair patronesses. We shall  
not fail to be diligent in our monthly task,  
in investigating every new mode calcu-  
lated to adorn the finest forms and coun-  
tenances in the world. The change which  
took place in the mourning towards the  
latter part of November, though it ren-  
dered it more slight than ever, caused it  
at the same time to be less incongruous:  
black velvet bonnets became general, and  
with light grey dresses, caused a very  
pleasing and appropriate effect. The  
Russian mantelet tippet of fur, with the  
close wrapping cloak, often black, if lined  
with colours, made amends for the party-  
coloured appearance of first mourning.

Before our records of fashion again  
meet the public eye, we hope to see a  
metropolis like ours, so well meriting a  
long sojournment in it, a scene of gaiety  
to the fashionist, and of advantage to the  
industrious tradesman, by the presence of  
those who compose the world of grandeur  
and opulence.